A writerly trajectory: reflections on published classroom resources for learners of English and students of academic writing

Gillian Lazar

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Context Statement

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Abstract

The works submitted for this PhD by Public Works include three books, six book chapters and eight articles from peer-reviewed academic journals. Arising from my practice as a teacher and university lecturer in teaching English as a second/foreign language and academic literacies, the key theme is the production of classroom resources or approaches for promoting language development through the use of literary texts and metaphor, or for enhancing academic literacy in Higher Education.

The works place students of English or academic writing, with diverse linguistic needs and cultural backgrounds, at the centre of the learning process. They embody research practices which apply theoretical insights from linguistics, education and literary studies; draw on pertinent data, such as corpora; or utilise action learning to investigate classroom problems and suggest solutions to them in the form of classroom resources or strategies. The works make a significant contribution to knowledge and practice by bringing together insights from different disciplinary paradigms, by focusing on neglected groups of learners or neglected linguistic skills, and by engaging with disciplinary and technological developments in order to devise original teaching resources and procedures. The impact of the works in the public domain is noted through book sales, citations and reviews.

Drawing on a wide range of theoretical perspectives, the context statement accompanying the works provides both an account of their origin, writing and reception, and a critique of their limitations. It delineates my trajectory as the writer of the works, exploring the personal, disciplinary and social factors influencing my writing. It identifies the writing practices I have employed, conceptualises how I have developed a sense of audience, and investigates the values informing the works. Through the lens of a classroom practitioner, its key contribution is making more visible the complex, and often conflictual, process of writing classroom resources.

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- Lazar, G. (1993) *Literature and Language Teaching: A guide for teachers and trainers*. Cambridge: Cambridge University Press. (Short-listed for the English Speaking Union Prize, 1993). **BOOK**

- Lazar, G. (1994) 'Literature at Lower Levels', *ELT Journal*, 48 (2), pp. 115-124. **JOURNAL ARTICLE**

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- Lazar, G. (1996b) Who's telling the story? In Whiteson, V. (ed.) *New Ways of Using Drama and Literature in Language Education*. Alexandria Virginia: TESOL Inc., pp. 38 – 40. **BOOK CHAPTER**

-Lazar, G. (1999) A *Window on Literature.* Cambridge: Cambridge University Press. **BOOK**

Chapter 2: Using literary texts with language learners (Part 2)

- Lazar, G. (2008) 'Some Approaches to Literature, Language Teaching and the Internet', *Fremdspachen Lehren und Lernen*, 37, pp. 154- 163. **JOURNAL ARTICLE**

-Lazar, G. (2015a) Playing with words and pictures: Using post-modernist picture books as a resource with teenage and adult language learners. In Teranishi, M., Saito, Y., and Wales, K. (eds.) Literature *and Language Learning in the EFL Classroom.* London: Palgrave Macmillan, pp. 94- 111. **BOOK CHAPTER**

-Lazar, G. (2015b) Literature and Language Teaching. In Jones, R. (ed.) *The Routledge Handbook of Language and Creativity*. London: Routledge, pp. 468 – 482. **BOOK CHAPTER**

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- Lazar, G. (2011) The Talking Cure: From Narrative to Academic Argument. In Bhatia, V., Sánchez, P., Pérez-Paredes, P. (eds.) *Researching specialized languages*. Amsterdam: John Benjamins, pp. 175 – 189. (This volume won the 4th Enrique Alcaraz Research Award 2014). **BOOK CHAPTER**

-Lazar, G. and B. Barnaby (2015) Working with grammar as a tool for making meaning. In Lillis, T., Harrington, K., Lea, M. and Mitchell, S. (eds.) *Working with Academic Literacies: Research, Theory, Design*. Fort Collins, Colorado: The WAC Clearinghouse, pp. 289 – 287. Available from https://wac.colostate.edu/books/lillis/literacies.pdf (Accessed 20 March 2020). **BOOK CHAPTER**

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-Lazar, G. and Ryder, A. (2017) 'Speaking the same language: developing a language-aware feedback culture*', Innovations in Education and Teaching International*, 55(2), pp. 143 – 152. doi: org/10.1080/14703297.2017.1403940 **JOURNAL ARTICLE**

List of acronyms used in the text

ACLITS	Academic Literacies
CLT	Communicative Language Teaching
DV	Defining Vocabulary
EAP	English for Academic Purposes
EFL	English as a Foreign Language
ELT	English Language Teaching
ESL	English as a Second Language
ESOL	English to Speakers of Other Languages
HE	Higher Education
TESOL	Teaching English to Speakers of Other Languages

Chapter 1: Introduction

1.1 My purpose and the submitted works

The works I have submitted for consideration for my PhD by Public Works include three books, which have sold more than 47,000 copies, six book chapters and eight articles from peer-reviewed academic journals. Arising from my practice initially as a teacher of English as a Foreign/Second Language (EFL/ESL) and then as a university lecturer in the field of teaching English to speakers of other languages (TESOL) and academic literacies, the key underlying theme unifying these works is the production of classroom resources, activities or approaches for enhancing language development through the use of literary texts and metaphor, or for promoting academic literacy in Higher Education. It is my belief that classroom resources can enable forms of language learning and literacy which are responsive to the wider social context, and which can enable learners to participate in the creation of knowledge which is meaningful for their own lives and settings. In writing classroom resources I have been engaged in my own process of meaning-making, one which has propelled me to reflect on and question the theories current at each stage of writing. This process has, in turn, given rise to new forms of conceptualisation and theorising, which have then fed into the creation of new classroom resources, and which will be explored further in this context statement.

The submitted works place learners of English or students of academic writing at the centre of the learning process in order to devise classroom materials, online resources, or pedagogic strategies sensitive to their diverse linguistic and cultural needs and backgrounds, so as to empower and engage students. In some cases, the works provide a series of classroom tasks or activities for learners of English, as in my books *A Window on Literature (1999)* and *Meanings and Metaphors (2003).* While the tasks and activities in these books are directed at learners of English, guidance is provided for teachers in the form of a key (pages 83 – 87 in *A Window on Literature)* or as Teacher's Notes (see *Meanings and Metaphors).* In my book *Literature and Language Teaching: A Guide for Teachers and Trainers (1993),* the audience is both teachers of English as a Second Language (ESOL) and

the teacher educators who may be working with them. In other cases, the works include book chapters and journal articles directed at academics, university teachers of academic writing and students of applied linguistics. All the works embody research practices which explore relevant theoretical insights from applied linguistics, education and literary studies or draw on pertinent linguistic data (such as the use of corpora in Lazar (2003), instantiate these in the form of concrete classroom materials or procedures and then gather evaluative feedback on their classroom efficacy, such as through reports from teachers who trialled the materials before publication (Lazar 1999; Lazar 2003), or by completion of an action research cycle (Lazar and Ellis 2011; Lazar and Barnaby 2015; Lazar and Ryder 2017). Thematic continuities can be noted between one work and the next, although earlier works can be critiqued from a later vantage point. For example, while my first book *Literature and Language Teaching* focused on classroom materials, a later book chapter (*Literature* in *The Routledge Handbook of Language and Creativity,* 2015) furthers the case for more empirically-based classroom research into the use of literature in language teaching.

The submitted works fall into three major themes. The first theme, discussed in Chapter 2, is the use of literary texts to promote language learning, and includes two books, five journal articles and three book chapters. The second theme, Chapter 3, addresses the teaching of metaphorical language to learners of English, and includes one journal article and one book of photocopiable classroom materials for learners with accompanying teacher's notes. The third theme, Chapter 4, is concerned with developing students' academic literacies in the context of Higher Education and includes three book chapters and three journal articles. A full list of all the works grouped thematically can be found on pages 7 – 9.

The overall purpose of the context statement accompanying the works is to provide a critical and analytical account of how my submitted publications, which are in the public domain and have 2193 citations in Google Scholar (4/04/2020) and 355 citations in Academi.edu (7/04/2020), make a significant and coherent contribution to knowledge, practice and scholarship. It explores the personal, disciplinary and professional context in which the works were produced, theorises the process of materials writing and some of the conflicts it raises for authors, and offers a critical evaluation of the works submitted. In doing so, the context statement aims to address a number of questions relevant to the

writing process: How did the personal, disciplinary and professional context influence the development of the works? What kind of writing practices facilitated the development of the works? How did my sense of audience shape the works? These questions will now be discussed and will be explored further in each chapter of the context statement.

1.2 The influence of context

Since the initial impetus for the submitted work is the development of classroom materials, it is important to consider sources relevant to this theme. There is now a significant literature on materials writing within English Language Teaching (ELT) covering a range of key topics, including practical guidance for teachers developing materials (McDonough, Shaw and Masuhara 2013; McGrath 2002; Tomlinson 2011), principles and procedures for developing classroom materials (Tomlinson 2003; Harwood 2010), case studies of materials' development in different countries (Tomlinson 2008; Tomlinson and Masuhara 2010), the use of novel resources, personalisation and localisation to innovate in materials design (Dat Bao 2018); and the importance of authenticity in devising and using materials (Maley and Tomlinson 2017). While the emphasis in these sources has often been on guidance for teachers, there has also been some consideration of the relationship between materials and applied linguistics theory (Harwood 2010; Tomlinson and Masuhara 2011; Masahura, Mishan and Tomlinson 2017), including how Second Language Acquisition theories might inform materials design (Tomlinson 2016) and the necessity of undertaking empirical studies related to materials writing (Tomlinson 2013; Garton and Graves 2014a), particularly in terms of how learners and teachers utilise course books (Garton and Graves 2014b). A different approach is evident in the work of Gray (2010) who examines the cultural and ideological influences on global course books, as well as materials for teaching other languages (Gray 2013).

There are also a number of contributions regarding the process of writing from the material writer's point of view, although as Tomlinson and Masuhara (2017) point out, these are surprisingly few. Prowse (2011: 130), for example, utilised questionnaires and correspondence from 'ELT materials writers from all over the world' who met in Oxford in April 1994 for a British Council Specialist Course with UK-based writers and publishers in

order to investigate 'How writers write', and focused on how teams work together, the creative process involved and working with publishers, designers and technology. A key finding is that writers '…appear to rely heavily on their own intuitions, viewing textbook writing in the same way as writing fiction, while at the same time emphasising the constraints of the syllabus.' This aligns to some extent with Hadfield's description (2014) of her own highly recursive writing process, which she considers in relation to materials writers' self-reports on their own process. She concludes that despite its spontaneity and ad hoc nature, the writing of materials implies a 'tacit' framework of principles underlying design decisions. Pursuing a different theme, Bell and Gower (2011) draw on their own experience to discuss the compromises made by materials writers in terms of the intersection between their own principles and publishers, schools and other institutions, teachers and students. Similarly, Timmis (2014), drawing on a personal case study, makes the case for materials writers to achieve 'principled compromise' rather than 'compromised principles' in marrying their own research-based principles with the needs of stakeholders and local contexts.

I hope to contribute to these insightful accounts of the intuitive and recursive process of materials writing, uncovering some of the tacit principles underlying it, as well as the tensions between writers and other stakeholders. I acknowledge that a range of complex factors have influenced and informed my point of view in my published submissions. One important factor is that writing of whatever kind is never a socially isolated practice (Lillis 2013), and in this context statement I will attempt to uncover the ways in which my own writing trajectory, and the genres which I have written, can be more completely understood by considering the broader socio-cultural, professional and disciplinary contexts in which I have worked. This approach chimes with those publications which take a more ethnographic approach in order to understand the socio-cultural factors influencing the making and reception of published texts and impact on the trajectory of the writer. With regards to the publication of academic writing, for example, Flowerdew (2000) presents a case study of a non-native-English-speaking scholar from Hong Kong and his experience in publishing a scholarly article in an international refereed journal on his return from doctoral study in the United States. The case study investigates what it means to be a non-anglophone researcher seeking international publication in English but living and researching in a non-anglophone

country, a theme which is investigated further by Lillis and Curry (2010) whose research with multilingual scholars from four different countries aiming to publish in English uses a range of research methods to tease out the complex contextual factors which impact on the trajectories of text production and publication. Within the British context, Carnell et al (2008) draw on the insights gleaned from interviews with academic writers working in educational and social research to uncover the journey to become a published academic writer. This context statement aims to examine some of the complex factors impacting on my own writing trajectory, and in so doing, I hope to provide some insights into the kinds of issues which might arise for those writing classroom materials and academic publications within the field of applied linguistics. My aim is also to acknowledge some of the personal autobiographical elements which have influenced the writing, a theme which appears to be absent in the current literature on materials writing, where discussions on the positionality of the writer appear to be largely missing. In order to achieve these two aims, I will borrow some elements from autoethnographic approaches as discussed below.

1.3 Borrowings from autoethnography

Autoethnography is a form of qualitative research, and as such, it investigates the '…world of lived experience, for this is where individual belief and action intersect with culture' (Denzin and Lincoln 2000: 8). In common with other forms of qualitative approaches, it attempts to capture the individual's point of view in local contexts, and to provide small-scale theories fitted to specific problems. As described by some of its most influential advocates, autoethnographic accounts '…are stories of/about the self told through the lens of culture' (Adams, Jones and Ellis 2015: 1). These stories can be understood as artistic and analytical demonstrations of how individuals come to '…know, name and interpret personal and cultural experience' (Ibid), so that this personal experience can then be used to describe and critique cultural beliefs and practices. In strong contrast with the positivist tradition which regards the intrusion of the self into research as leading to a subjective distortion of knowledge claims, autoethnography '…values the self as a rich repository of experiences and perspectives' (Canagarajah 2012: 260), and autoethnography has now been utilised by researchers in a wide range of fields, covering many different topics (see, for example, Ellis and Bochner 2000; Jones, Adams, Ellis 2013).

Within applied linguistics, two recent publications use autoethnographic research methods to investigate the ways in which the individual's linguistic and socio-cultural experiences offer insights into the professional contexts in which they operate. For example, A. Suresh Canagarajah (2012) investigates how he negotiated the differing teaching practices and professional cultures between the periphery (as a teacher of English in Sri Lanka) and the centre (the U.S.) in order to develop a strategic professional identity. For his research methods, Canagarajah draws on a wide range of artefacts, ranging from books and articles he has read and written, as well as institutional reports and correspondence regarding his professional performance. Julie Choi (2017) examines her own multi-lingual identity as a Korean-American, who also speaks Japanese and Chinese, so as to explore key themes relating to multi-lingual identity. She makes use of a personal diary, kept over many years, as her main research tool. While this context statement does not seek to provide a full autoethnographic account of my writing experiences, I do believe that it does offer insights into the wider professional context, through my lens as a white, Jewish, middle-class English-speaking woman who grew up under apartheid in South Africa (the periphery) to become a TEFL teacher in Greece in the early 1980's, before working free-lance as a materials writer, teacher trainer and lexicographer, and finally academic, in a post-1992 university in the UK (the centre). As part of, what was, a small minority within a larger ruling minority, I am aware of the privileges of being the native speaker of a global language. I will return to aspects of these themes at various points through this narrative.

Thus, if autoethnography foregrounds the researcher's personal experience as central in describing and critiquing cultural beliefs, practices and experiences, it also understands that this personal experience derives from different social identities, such as race, class, age, gender, religion, etc. which impact on what we experience and how we interpret what we study (Jones, Adams, Ellis 2013: 30), as is illustrated in the accounts of both Canagarajah and Choi. As Gannon (2013: 229) puts it: 'We do not speak from nowhere. Inevitably, always, we bring experiences and dispositions with us – personal, professional and disciplinary – to any text that we read and write, including autoethnography'.

In this context statement, I strive to use deep and considered self-reflection to interrogate how my personal, professional and disciplinary writing self intersects with the wider context

in which I have published (Adams, Jones and Ellis 2015). I recognise that this writing self is shaped by culture, and I am mindful that every researcher speaks from within a distinct community with its own historical traditions, practices and point of view. I will attempt to uncover how in my writing trajectory I have both engaged, and struggled to engage, with different communities, ranging from the global community of English Language Teaching (ELT) to the academic community of researchers into academic literacies, and how responding to some of the conflicts I have experienced while writing has enriched my work, and contributed to the significance of my submissions.

I am also mindful of another core ideal of the autoethnographic project, which highlights the creative potential of writing, especially narrative or storytelling (Ibid). Drawing on humanist paradigms, I believe that this context statement will tell a coherent story, yet I also recognise that more recent post-structuralist approaches understand that any form of writing can never completely capture lived experience as texts are always representational (Denzin and Lincoln 2000), and therefore to some extent provisional and incomplete. Thus, while this context statement is partly a representation of my own experience, I draw on a range of written sources to amplify and critique the story: relevant disciplinary literature, readers' reports, reviews of my works and citations. These enable me to create a kind of 'textual assemblage' (Gannon 2013: 232), which I hope will illuminate the creation and reception of the different works submitted.

1.4 Writing practices

Many of the works I have submitted for this PhD take great pleasure in more poetic or playful uses of language (see, for example, Lazar 1993, Lazar 2003, Lazar 2008, Lazar 2015a) and the emphasis in autoethnography on a recognition of and appreciation for the literary and aesthetic, has inspired me to consider how creative writing practice is evident even in those of my works which appear to follow the conventions of specific genres, such as academic texts in a specific journal or materials written in ELT coursebooks. Part of this creative writing practice is utilising relevant linguistic data or texts, theoretical insights and practical classroom wisdom (Loughran 2006) in order to produce resources which actively engage learners in knowledge construction. For example, my book *Meanings and*

Metaphors (2003) is, to my knowledge, the only source available for photocopiable activities focusing exclusively on developing students' metaphorical competence in the classroom. It incorporates insights from corpus linguistic studies of metaphor (Deignan 1995) as well as the original research into conceptual metaphor (Lakoff and Johnson 1980). Thus, the creative writing practice embodied in both classroom materials and academic accounts of innovative practices are not stimulated solely by an internal inspiration which 'just happens' (Clark 1997). Rather they draw heavily on different types of research, ranging from the theory located within specific disciplines, such as literary criticism and linguistics, to more empirical studies based on data-driven paradigms, such as corpus linguistics. This creative writing practice is also highly sensitive to the localised experiences of the individual educator in the classroom, and therefore receptive to research paradigms such as those generated by action research (see, for example, Baumfield, Hall and Wall 2013). Such research methods have been utilised in my works to develop innovative classroom materials or to address a research gap in the literature, and one of the aims of this context statement is to describe them further. In addition to the different research processes central to materials writing, this context statement will also explore other processes which have been a significant spur to creativity, such as retrieval from repertoire (Tomlinson 2012) conceptual combination (Ward and Kolomyts 2010) and cross-disciplinary collaboration.

1.5 The sense of audience

In order to make sense of the body of work which I am scrutinising, a further aim is to consider not only what has shaped me as a writer, but how the works in question relate to my intended readers/users of my materials. In this regard, I have found a pleasing link with the work of Roman Jakobson, which was a source of fascination for me early on in my career as his work applies linguistic analysis to literary forms.

Jakobson's early work as a Russian formalist, and then as a member of the Prague School, focused on literary works, homing in on the properties which distinguished them from any other kind (Waugh and Manville-Burston in Jakobson 1990). Poetry became the testing ground for this endeavour, a catalyst of Jakobson's 'own emerging theory of language structure' (Ibid), and was considered by Jakobson to be the highest form of discourse. At a

time when most linguists and philosophers considered communication to be a referential act, Jakobson drew on earlier work by the psychologist Karl Buhler (1934) to advance his now famous theory of the 'functions of language', which was presented in its fullest form in his presidential address at the annual meeting of the Linguistic Society of America in 1956. A cornerstone of this theory is that reference is not the most important or the sole goal of communication (Holenstein 1976). Instead, language is seen as a 'system of systems suited to various communicative goals' (Waugh and Manville- Burston in Jakobson 1990). From Buhler's work, Jakobson borrowed the notion of the speech event as encompassing a speaker (an encoder), an addressee (a decoder) and a thing which is referred to, which Jakobson 'generalised to the notion of context' (Waugh and Manville-Burston 1990; Holenstein 1976). To these, he added the concepts of the message (the topic or content being transmitted); the code that is common to both speaker and addressee, and the contact between them which is the medium or physical channel by which they communicate, as can be seen in Figure 1 below. According to Jakobson (1960: 353), each of these six different factors 'determines a different function of language', and the 'verbal structure of a message depends primarily on its predominant function'. Thus, an orientation towards the addresser results in the expressive function of language and an orientation towards the context the referential or denotative function.

CONTEXT

ADDRESSER …… MESSAGE……ADDRESSEE

C O N T A C T

CODE

Figure 1: from Jakobson (1960), page 353

Jakobson's theory laid the foundation for a key concept in later linguistic studies: that language is an interpersonal and intersubjective means of communication, operating between speakers and addressees in a holistic manner, and taking into account contextual parameters. While Jakobson's original diagram may be seen as overly schematic, Jakobson

(1960) fully acknowledges that verbal messages hardly just fulfil one function. It is the dominant function which determines the structure of the message, thus allowing for the ambiguities and pluralities of meaning in one utterance. Crucially for this context statement, Jabobson's original conceptualisation has inspired me to consider my role as the addresser in my published works, and the role of the addressee (be this a student or pupil in a classroom, a teacher or an academic) in making sense of them.

Nevertheless, Jakobson's work has been critiqued for making the tacit assumption that communication is entirely predetermined and fixed, while in reality it is often in a process of constant formation between the addresser and the addressee, as seen in the influential work of Bakhtin (1981), whose highly interactive, contingent approach to language shifts the emphasis towards the 'situational conditions occupied by the addresser and the addressee' (Bradford 1994: 170). In this approach, meaning is dialogically created between speakers and listeners, or writers and readers, and all discourse exists in specific contexts which imbue it with the particular meanings. In Bakhtin's words:

> Every word gives off the scent of a profession, a genre, a current, a party, a particular work, a particular man, a generation, an era, a day and an hour. Every words smells of the context and contexts in which it has lived its intense social life; all words and all forms are inhabited by intention.' (Bakhtin, quoted in Bradford 1994: 170)

Thus, while the works I have put forward for submission may appear as bounded texts, complete within themselves, they only achieve their full meaning in the act of being read or used in classrooms, and this act will vary widely depending on the context in which they are read or used and the readers/students who are my addressees. As the addresser of such written texts, I only have limited and partial access to the ways they are read, used or applied, but it is part of the heuristic of this context statement to attempt to reconstruct (by means of readers' reports, reviews and citations, for example) some of the ways in which the addressees have understood, used or evaluated them.

How I conceive of my addressees is also an important theme in this context statement, since by foregrounding the dialogic nature of all discourse, Bakhtin emphasises that 'every utterance in some way anticipates a certain kind of audience' (Jones 2015: 66). In Bakhtin's

words: 'The word in living conversation is directly, blatantly, oriented towards a future answer-word: it provokes an answer, anticipates it and structures itself in the answer's direction' (Bakhtin 1981: cited in Morris 1994: 76).

While the words in the texts submitted for this PhD by Public Works are written, rather than part of living conversation, they have been created with particular audiences in mind, whether those are classrooms of language learners, the teachers working with them or university staff teaching academic writing. This context statement delineates how the 'answer-words' I have written for these audiences have been shaped by both my own internal mental construct of those audiences (what they already know or have learned, what they might need to know or learn, how they might interpret of make sense of my words) as well as my encounters with the lived experience of students in the classroom, particularly within the Higher Education (HE) setting. My internal mental construct of these audiences can only ever be partial and contingent, yet I am interested in the ways in which 'practical classroom wisdom' (Loughran 2006), originating in grassroots classroom practice, contributes to its formation, and can be a creative stimulus for designing innovative classroom resources and approaches.

This context statement will thus explore my own trajectory as both a writer of materials for classroom use, as well as of academic texts which focus on the production and use of particular classroom materials. It will account for some of the personal, professional and disciplinary factors influencing this trajectory, and will consider the processes, including different forms of research, which have enabled creative materials writing practice. It will explore the way in which writing is always intersubjective, so that the works are oriented towards particular audiences, who may be learners of English in particular contexts or teachers of academic writing. Rather than considering each submitted work in chronological order, I aim to cast a light on these recurring themes throughout the body of work, as well as viewing them through a critical lens, both in terms of available information regarding their reception (for example, in the form of reviews) and through deliberate and considered self-reflection.

Chapter 2 Using literary texts with language learners: Part 1

Submitted works:

- Lazar, G. (1990) 'Using novels in the language-learning classroom', *English Language Teaching Journal*, 44 (3), pp. 204-214. **JOURNAL ARTICLE**

- Lazar, G. (1993) *Literature and Language Teaching: A guide for teachers and trainers*. Cambridge: Cambridge University Press. (Short-listed for the English Speaking Union Prize, 1993). **BOOK**

- Lazar, G. (1994) 'Literature at Lower Levels', *English Language Teaching Journal*, 48 (2), pp. 115-124. **JOURNAL ARTICLE**

- Lazar, G. (1996 a) 'Exploring Literary Texts with the Language Learner', *TESOL Quarterly*, 30 (4), pp. 773-776. **JOURNAL ARTICLE**

- Lazar, G. (1996 b) Who's telling the story? In Whiteson, V. (ed.) *New Ways of Using Drama and Literature in Language Education*. Alexandria Virginia: TESOL Inc., pp. 38 – 40. **BOOK CHAPTER**

-Lazar, G. (1999) A *Window on Literature.* Cambridge: Cambridge University Press. **BOOK**

2.1 Introduction

In Part 1 of this chapter, I consider two books, four journal articles and one book chapter spanning the period 1990 to 1999. The key theme running through all of them is the use of literary texts in language teaching, and the works variously address different or concurrent audiences within TESOL: learners and teachers of English, and trainers of teachers and academics. I describe the context and inspirations for the genesis of these works, reflect on problems I grappled with during their development, and then evaluate and critique them, drawing on evidence from readers and users.

2.2 The context

2.2.1 The influence of Communicative Language Teaching (CLT)

The works under discussion were written at a time when Communicative Language Teaching (CLT) was achieving dominance as the prevailing English language teaching methodology, in theory if perhaps not always in practice. While the works are concerned with the use of literature in language teaching, they were written from the position of an English Language Teacher trained in the use of communicative methodology and grappling with how this methodology could be applied when using literary texts in language teaching. Thus, key tenets of CLT both informed and provided a challenge to my writing at this time.

Drawing on the key socio-linguistic theories of Dell Hymes and John Gumperz, as well as British functional linguists such as Michael Halliday, CLT emphasises the need in language teaching to focus on 'communicative proficiency, rather than on mere mastery of structures' (Richards and Rodgers 2001: 153). While there is no single authoritative approach to CLT, practitioners claim to eschew previous language-learning methods, such as grammar translation, which are considered to be heavily teacher-directed with a focus on memorisation of grammar rules and specific items of vocabulary without contextualising or practising them in a meaningful way. In contrast, for advocates of CLT meaning is paramount, with contextualisation in order to achieve such meaning a key principle (Finocchiaro and Brumfit 1983). Drawing on Hymes's notion of 'communicative competence' (Hymes 1972), the aim of language teaching is seen as enabling learners to use the linguistic system effectively and appropriately for a range of different purposes. Thus, language is taught by being contextualised in specific situations, so that learners know how to vary their language use according to the setting and the participants in the interaction. Learners develop fluency through interacting with others and performing particular social functions, such as inviting, complaining or apologising, or by expressing notions relating to concepts such as time, space or movement (Wilkins 1976).

The role of the teacher in CLT is to motivate students by devising language-learning activities based on authentic materials which encourage pair and group interaction,

providing opportunities for learners to experiment and make errors in order to negotiate meaning. According to Richards and Rodgers (2001: 164), this generates an 'unlimited' range of learning and teaching activities, provided these 'require the use of such communicative processes as information sharing, negotiation of meaning and interaction'. Such learning activities are now commonplace in current course books for learning English, and include, for example, jigsaw tasks in which texts are cut up and then re-assembled by the learner, and information gap activities in which learners share information or opinions with each other. Games, role-plays, simulations and task-based activities are used in the classroom, alongside authentic real-life materials (realia), such as maps, signs, newspapers and menus for which communicative activities can be devised. Nevertheless, while many teachers would claim to subscribe to CLT, a few empirical studies based on recordings and observations of classroom practices, demonstrated that, in reality in the late 1980's and 1990's, very limited opportunities for genuine communicative language arose in lessons, which still tended to be teacher-centred and strongly focused on grammar (Nunan 1987; Karavas-Doukas 1996). Despite these empirical studies, CLT was gradually becoming an influential part of the training of language teachers, at least in the UK, and this had a number of consequences for how literary texts were viewed in language teaching.

Historically the inclusion of literary texts in the language teaching curriculum had been seen as a way of exposing advanced learners to a canon of great writers, therefore helping to refine their linguistic knowledge (Howatt and Widdowson, 2004: 199). However, with the advent of CLT, such an aim could be considered undemocratic and elitist, since it privileged a fairly narrow range of writers who made use of highly complex language, which seemed far removed from the everyday linguistic needs of most learners, particularly if developing fluency in spoken English was a key objective. While Gilroy and Parkinson (1996) and Paran (2006) point out that in many parts of the world literary texts from the canon were still used in the teaching of English up until the 1980's and 1990's, for those subscribing to CLT, literary texts were often considered to be linguistically inaccessible, culturally remote and unrelated to any of the instrumental purposes students might have for learning English, such as work, travel or studying. Interestingly, however, in parallel with his advocacy of more communicative approaches to language teaching, in 1975 Henry Widdowson published his pioneering work *Stylistics and the Teaching of Literature*, which paved the way

for renewed interest in the use of literary texts in language teaching, as demonstrated in such classroom texts as those by Maley and Moulding (1985) and McRae and Boardman (1984).

The works I reflect on in this section arose in response to the context which I have just described. Following Bakhtin's concept of the 'answer-word' (Bakhtin 1981 in Morris 1994: 76), they anticipate the objections of readers for whom literary texts no longer had validity in language teaching since learners were considered to have more real-world oriented purposes; paradoxically, they also shared the 'answer-words' of some of those readers by borrowing extensively from the theory and practice of CLT, drawing on many of the underpinning principles and types of activities used in CLT classrooms. In other words, the 'answer-words' I devised sought to make the case for the use of literary texts in language learning, but frequently did so by asking teachers to promote, and students to engage in, tasks and activities which employed a range of techniques and strategies commonly used in CLT, an approach to designing materials which recurs in the works I discuss in Chapters 3 and 4 as well. For example, when devising activities for using a novel, I designed sentence-ordering and sentence-completion activities (Lazar 1990: 211); problem-solving activities where substances ('stuff') are categorised in a poem (Lazar 1994: 120 – 121); tasks focusing on the functions of language in different social contexts (Lazar 1993: 138 – 145) and inferencing activities involving discussion of meaning in context (Lazar 1999: 56 – 57). This approach was commended as providing '… a rich source of activities – many for adult and advanced learners', in a review by Wordell (1994: 236) of Lazar (1993).

In Lazar (1993), I also applied the principles of communicative task design to the education of teachers, by including a series of activities to be used with teachers by ELT trainers, an audience who had not been addressed in any previous publications relating to literature in the language classroom. For example, in Chapter 7, teachers are first asked to consider what is distinctive about a play they have seen in terms of both performance and text, and then to consider what relevance both performance and text may have to working with language learners (page 133). Activities related to a particular text are then provided for teachers to discuss in relation to both aspects under the guidance of a trainer (pages 134 – 136). This approach was endorsed by Trenchs (1996: 508) in a review which concludes:

'Above all, the book is an excellent resource to organize teacher training sessions around a variety of tasks which are clearly explained and structured and pedagogically sound'. Another reviewer in *TESOL Quarterly* described the book as both 'important' (Keefer 1995:209) and '…an ideal text, not only for the language teacher but also for those involved in the training and development of teachers' (Ibid: 208).

2.2.2 Conceptual Combination: Language and Literature

While writing the works discussed in this section, I was attempting to grapple with a fundamental issue: how to integrate the literary theory learned during a BA Honours degree at the University of the Witwatersrand in South Africa with the linguistic knowledge and proficiency in CLT classroom practice gained in the classroom with adult learners in Greece and the UK, as well as on an MA in TESOL at the Institute of Education, London University. I now understand the struggles I experienced in trying to reconcile the dichotomies between literary theory and linguistic theory, and between theory and classroom practice, as a creative process which could be understood as a form of 'conceptual combination'. As defined by Ward and Kolomyts (2010: 101), 'conceptual combination' is '…a process whereby previously separate ideas, concepts or other forms are mentally merged. The elements to be combined can be words, concepts, visual forms, and other simple elements…' Ward and Kolomyts go on to say that such combinations are not simple amalgams of the different elements being merged, but can yield features which stimulate creativity and result in new thinking. They also explain that creative combinations in real-world settings include the combining of large knowledge structures, for example, in a study in which college students were asked to develop their own ideas for curricula by combining information from descriptions of educational programmes (Scott, Lonergan and Mumford 2005).

In the works I have submitted in this chapter, there are a number of examples where I have combined knowledge from different disciplines, a theme which will be further explored in the chapters following this one. Thus, in Lazar (1990), I identified and applied key generic features of the novel as described in structuralist literary theory current at the time (e.g. Rimmon-Kenan 1983) as the starting point for the design of classroom materials. One

concrete example of this is the way that I drew on the structuralist identification of narrative as implying both chronology and causation to design interactive classroom tasks, such as the re-ordering of jumbled summaries, in order to help students understand plot as well as engage them in communicative group work promoting the negotiation of meaning, a link between CLT methodology and literary studies which had not previously been made. Similarly, in Lazar (1993) I attempted to utilise key generic features of novels and short stories (Chapter 5, pages 71 – 93), poetry (Chapter 6, pages 94 – 132) and plays (Chapter 7, pages 133 – 166) as an entry point into designing materials directing learners of English to salient aspects of each particular genre while enhancing their language skills. This approach was commended by a reviewer of the book in this way: 'These chapters are uniformly good; classroom teachers will welcome the variety of recommended activities, the engaging nature of the tasks and the special attention to the needs of L2 students' (Devine 1993).

2.2.3 Widening the canon

Another issue I faced, particularly in writing Lazar (1993) and Lazar (1999) was in the choice of literary texts to be utilised as classroom materials. Having left South Africa in 1980, I was acutely aware, throughout the 1980s and 1990s, of the struggle to end apartheid, and felt conflicted about my ethical responsibility to my place of birth while living as a migrant elsewhere. As I had studied comparative literature at the University of Witwatersrand in Johannesburg, I had been extremely fortunate to have encountered life-changing literary works by African writers such as Chinua Achebe, Ngugi wa Thiong'o (formerly known as James Thiong'o Ngugi), Nadine Gordimer and Sol Plaatje. These works posed serious questions about the nature of the literary canon for post-colonial writers in English, including whether English (the language of the original colonisers) is the appropriate language to write in, and if so, to what extent it should conform to the norms of standard English as promoted in the metropolitan centres of the UK and the USA, a question to which I will return in Chapter 4, particularly in relation to Lazar and Barnaby (2015). One perspective on these debates is encapsulated in the words of Chinua Achebe:

> The price a world language must be prepared to pay is submission to many kinds of use. The African writer should aim to use English in a way that brings out his

> message best without altering the language to the extent that its value as a medium of international exchange will be lost. He should aim at fashioning out an English which is at once universal and able to carry his peculiar experience…But it will have to be a new English, still in full communion with its ancestral home but altered to suit its new African surroundings. (Achebe 1975).

Many of the post-colonial works I had encountered were driven not only to tell stories from the perspective of the previously colonised, but also by ethical and political imperatives. In his important essay on the literary dimension to the spread of English globally, Edwin Thumboo (1992: 264) notes that 'In these literatures there is an attempt to restore dignity, to re-establish the self, and to compensate for deprivation and depersonalisation'.
While living in the UK in the 1990s, it felt very important to me to honour the works of writers often considered to be non-canonical, perhaps as a very tiny act of solidarity with those struggling for freedom in South Africa, especially since the books promoting the use of literature in language teaching at that time included texts by writers from the mainstream British or American canon, who were almost exclusively white, male and users of standard English (e.g. Carter and Long 1987; Gower and Pearson 1986; Lott 1986, McRae and Boardman 1984).

Nevertheless, seeking to honour such writers was not unproblematic. Firstly, given that I was writing for a global market, how might language teachers and their students react to uses of English that were non-standard, although commonly employed in a particular local context? It was only in the 1990's that Braj Kachru and his collaborators advanced the case for the legitimacy of local varieties of English (see Kachru 1992), a case which has now gained traction in the work of numerous other socio-linguists, such as Graddol (1997), Kirkpatrick (2007), Jenkins (2007) and Sharifian (2009). Secondly, a fundamental premise of language teaching, even in the age of CLT, is that students need to learn 'rules'. Would exposing students to non-standard uses of English provide poor models, hindering students' ability to acquire correct rules? While searching for suitable texts to include in my two books, I was constantly grappling with these questions. The search itself illustrated the difficulties of accessing post-colonial texts at that time (pre-internet), since it was only in a library in London with large immigrant populations (from the Caribbean and Africa, for example) that I was able to find texts by a diverse range of authors, including Ralph C.Opara,

V.S.Naipaul, Chinua Achebe, Roger Mais, Evan Jones, Anna Swirszczynskia, Frederick D'Aguiar, Athol Fugard and Tunde Ikoli (see Lazar 1993); and Eunice de Souza, Jeni Couzyn, Barbara Mahone, Langston Hughes and Paul Chidyausiku (see Lazar 1999). It should be noted that with very few exceptions (for example, Frederick D'Aguiar's 'Old Mama Dot' in Lazar 1993), these texts generally conform to the rules of standard English, and some of the writers, such as Achebe and Naipaul, could now be considered part of the canon of literary writers in English. It is also notable how many of the writers from the widening circle I was able to include are male. Nevertheless, I was pleased that one reviewer of Lazar (1999) described the themes of the units as being '…universal and socially diverse' (Kelly 2002). He went on to say: 'Although I found the visuals mostly present English, American and other colonial images, there is a sense of world Englishes being represented in the choice of writers and texts'. Another reviewer commented that 'In short, there are themes and writers to appeal to students and their teachers the world over' (Robinson 2001).

Despite the limitations mentioned above, one positive feature of publication of Lazar (1999) is that, pleasingly, the publisher attempted to ensure that appropriate accents were used in a cassette recording of each of the literary texts in the book. Gray (2010: 3) has pointed out that global ELT coursebooks often communicate a pervasive 'native speakerism', 'as instanced by the privileging of a narrow range of accents in the phonological representation of English'. In the case of Lazar (1999), Langston Hughes' poem *Madam and her Madam* (page 58) was read and recorded by an African- American actress, while the extract from *The Lady's Maid* (page 55) by Katherine Mansfield was read in the 'cockney' accent of a working-class Londoner. Admittedly, the recordings were made using professional actors, rather than genuine speakers with particular accents, but my hope was that such recordings enabled teachers using the book to introduce their students to the range of different accents which might feasibly link with the content and context for each text. In this regard, one of the reviewers for this work commented that: 'Authentic recordings of the range of accents represented by the authors broaden the learners' receptive capacity and help wean them from the one, known voice' (Robinson 2001: 83).

2.2.4 The personal: reconstituting professional identity

As this section has considered the contextual factors which influenced the writing of the works discussed, it should be mentioned that my writing at this time was driven by a very strong personal motivation. During this period (1989 – 1999), I was mothering two young children and worked freelance as a lexicographer, materials writer and teacher trainer. The complexities and ambivalences of maternal subjectivity, and the disruptions this can cause to a prior sense of identity, have been beautifully described by Baraitser (2009), and my own engagement with motherhood was complex, as I experienced it partly as an anxiety-provoking partial withdrawal from my career as an English language teaching professional. Bazerman (2011: 100) has described how the act of writing 'entails conceiving oneself as a social actor' by 'creating a linguistic presence, of which others need to make sense'. Writing for me was partly a way of 'creating a linguistic presence', enabling me to reconstitute my identity within my professional community, corroborating Bazerman's view that '…the focus of the act of writing becomes socially integrative and interactional and an extension of the psychological impulses we have towards sociality and coordination'. The act of writing has continued, for me, to be a way of creating a linguistic presence in the world, since I generally experience publication as an act of completion, in contrast with the 'messiness' of everyday life, and the 'interruptions' which Baraitser identifies as an inevitable part of mothering.

2. 3. The process of writing

2.3.1 Research required

The works in question were written a significant amount of time ago, yet the writing process, as I recall it, involved a time-consuming and meticulous research process, which I will now attempt to elucidate. As Richards (cited in Harwood 2010; ix) explains:

> …whereas materials design may seem an eminently practical activity, sound instructional materials cannot be created in a theoretical vacuum. They draw on a wide range of theoretical foundations, since they reflect particular assumptions about the nature of language, of second language learning and of second language teaching.

Thus, research into literary and linguistic theory formed an important underpinning for all the works (e.g. Brumfit 1983; Carter and Burton 1982; Culler 1975; Eagleton 1983; Gower 1986; Ousby 1988; Widdowson 1975). More specifically, as described in Section 2.2.2, research into the salient features of particular genres, such as the narratology (Lazar 1990) and linguistic features of poetry (Lazar 1994) enabled me to devise communicative classroom activities drawing on these features.

Since all of the works discussed make use of authentic literary texts as a starting point, locating appropriate texts formed part of the research process preceding the writing. In the case of Lazar (1999), research into the backgrounds of individual writers was also conducted in order to write the carefully graded biographical information provided at the end of each unit. Undertaking such research to find authentic texts and author bibliographies was very time-consuming, and as described earlier, access to non-canonical texts was limited. However, I was driven by a strong imperative to ensure that the range of texts selected mirrored the users of English in a post-colonial world, an agenda which necessarily reflected ethical concerns and engaged with social issues. This drive to connect literature teaching to social justice was acknowledged by Russler (1996:41) in a review of Lazar (1993):

> Lazar brings out a few issues that are particularly insightful and important to EFL teaching in developing countries…..Literature raises moral and ethical concerns and employs tasks and activities that encourage students to explore and connect the text with struggles for a better society.

Searching for suitable non-canonical texts was further complicated in two cases by the need to find texts which were linguistically suitable for language learners of lower proficiency, an original contribution at a time when literature was generally used with advanced learners only. Following on from the journal article (Lazar 1994) in which I made the case for using authentic poetry with learners of lower levels (elementary or intermediate), Lazar (1999) incorporated a range of literary texts, intended for use by lower-level learners. This approach was endorsed by Robinson (2001:83) as '…exploiting authentic literary texts *at the level of the learners*', while the activities accompanying the texts were described as '…tightly structured in the main, to ensure that they are within the grasp or intermediate learners.' This reviewer further commented that the controlled approach I used led learners to make

more confident interpretations and to write or speak creatively in the final activity of each unit.

2.3.2 Multiple readers: A layered approach

The choice of literary texts included in all the works discussed was governed not only by my own aesthetic and emotional engagement with the text, but with a more pragmatic concern around the issue of audience/readership. The works in question address different, sometimes overlapping readers, who can be delineated in this way:

Works	Readers/Audience
Journal articles: Lazar 1990, 1994, 1996a Book chapter: Lazar 1996b	Teachers and academics wishing to use literary texts with learners of English
Book: Lazar 1993	1. Teacher Trainers/Academics working with teachers/applied linguistics students and promoting the use of literary texts among learners of English 2. Teachers of English wishing to use literary texts with learners of English
Book: Lazar 1999	1. Early and mid-intermediate learners of English 2. Teachers of early and mid-intermediate learners of English ('To the teacher', pages vi – viii)

Common to all of the works mentioned above is the inclusion of specific classroom tasks and activities based on the study of carefully selected literary texts. Devising these tasks and activities proved to be a complex process in which I attempted to provide entry points for the learner of English in understanding the texts selected, while also seeking to use the text as a springboard for developing greater English language proficiency. Thus, in Lazar (1999), the reader is the learner of English who is the user of the book, guided in classroom

interactions by the teacher, conceived as of the reader in both the introduction (pages vi – viii) and the key (pages 83 – 87).

However, in the other works mentioned above, the learner of English, and the classroom activities in which they engage, is the subject of interest for the reader: the practitioner or academic wishing to use literature with the language learner. In Lazar (1991), (1994), (1996 a) and (1996 b), the reader is the teacher/academic who, it is hoped, will then adapt and apply the classroom activities to an audience of language learners. In Lazar (1993), the reader is either the teacher working through the activities on their own, or the academic/ teacher trainer utilising them in class to explore critical issues and ideas with teachers. In other words, all the works can be understood as encoding multiple readers.

2.3.3 The reader: the learner of English

Despite addressing multiple readers, all the works mentioned above have at their core a 'reader' who is the user/participant of the tasks/activities exploiting a literary text; in other words, the learner of English. A source of fascination for me is how materials or course book writers conceptualise this reader/user, since there is some evidence that more experienced materials writers show greater learner/context sensitivity as they write, compared to less experienced materials writers (Johnson 2003). Sensitivity to the learner, however, suggests that materials writers construct an internal mental representation of who that learner is, but how this mental construct is developed does not appear to be theorised in the literature on developing materials for ELT.

One possible way of theorising this relationship is by drawing on concepts from reader-oriented literary criticism, which emphasises the process of reading and the importance of the reader in making sense of texts. As I mention in one of my later works (Lazar 2015b: 472) '…reader-response critics focus less on the text or the author's intentions within the text, and more on how the reader actively engages with text in order to make interpretations.' As noted by Weinberg and Wiesner (2011) in their discussion of how students read mathematics textbooks, a wide variety of theoretical perspectives have been brought to bear on how readers actively make meaning, ranging from a consideration of the

schemas readers employ while reading (e.g. Smith 2004) to the notion of the 'interpretive community' in which reading takes place (e.g. Fish 1980). Critics working within this framework draw on three different concepts of the reader: the intended reader, the implied reader and the empirical reader. The *intended reader* is the image of the reader formed in the author's mind, while the *implied reader* is the collection of qualities required of the actual/*empirical reader* in order to correctly interpret the text (Weinberg and Wiesner 2011). Literary critics interested in textual production, such as Iser (1974), note that the term 'implied reader' incorporates both the pre-structuring of the potential meaning of the text, as well as the reader's actualization of this potential through the reading process. A struggle for any writer of classroom materials is constructing a viable image of the reader/user of the resources, since this determines the choice and content of classroom tasks and the sequence in which they are arranged, which I understand as the material embodiment of the pre-structuring which then becomes available to the reader. While a concern of Weinberg and Wiesner is that students should make the 'correct interpretation' of the mathematics textbook, during writing I was less concerned with students making a correct interpretation of either the literary texts or the accompanying activities, than ensuring that I had 'pitched the materials at the right level', a common-sense truism familiar to all writers of instructional materials for ELT.

In order to pitch the materials appropriately I needed to mobilise the mental representation of my *intended reader*, a construct derived from the knowledge and experience I had gleaned of numerous learners of English I had taught over the years. While it is difficult to explicate my tacit understanding of this mental construct, such a construct enabled me to address these three questions while selecting literary texts and devising tasks for exploiting them:

1. Is the text culturally appropriate in terms of stimulating engagement and encouraging discussion in many different cultural settings? In making judgements around this question, I believe I was mobilising, in a rather unsystematic manner, my mental representation of the reader/learner from my teaching experience in Greece, to multilingual groups in the UK and as a white South African, aware of both the rich cultural diversity and extreme structural inequalities pertaining to second language speakers of English in South Africa.

2. *Is the language level of the text graded suitably for the level of the student?* Here, I would be drawing on my capacity as an experienced ELT practitioner to assess the linguistic level of my students according to a graduated sequence. Such knowledge of levels of linguistic competence is core for all ELT practitioners. It includes an understanding of how grammatical structures, vocabulary, functional knowledge and proficiency in the four skills of listening, speaking, reading and writing can be graded at increasing levels of difficulty. (Calibration of such levels can be seen on the Council of Europe website on 'Threshold levels' to 'Reference Level Descriptors at www.coe.int/t/dg4/linguistic/DNR_EN.asp)

3. *Is the choice and sequence of tasks designed for exploiting the text aligned with the skills of the student, particularly in terms of moving from basic comprehension to more sophisticated interpretation?*

I consider the capacity to ask these kinds of questions, by anticipating the intended reader, as part of what Richards (cited in Harwood 2010: x) calls *pedagogical reasoning skills*. Included in these skills is the ability to analyse the potential content for a lesson, such as a poem or photo, and consider ways that it can be used as a teaching resource, in addition to developing appropriate instructional tasks. According to Richards (ibid), pedagogic reasoning skills enable a process of transformation, in which the teacher

> …turns the subject matter of the instruction into forms that are pedagogically powerful and are appropriate to the level and ability of the students…….It is one of the most fundamental dimensions of teaching, one that is acquired through experience, through accessing content knowledge, and through knowing what learners need to know and how to help them acquire it. This is also one of the core skills of an expert materials writer.

Crucially, any process of materials writing involves *knowing what learners need to know and how to help them acquire it*, but this is only possible if the materials writer has an internal mental construct of the learner which enables them to make reasonable predictions about the schemata which readers/learners of English bring to bear on the learning materials. Following the schema theory of Bartlett (1932), schemata can be understood as 'pre-existing knowledge structures stored in the mind' (Nassaji 2002: 444) or 'cognitive structures representing generic knowledge' (Emmott and Alexander 2009: 4011) which

readers use to make sense of events and descriptions. An anticipation of what schemata a learner might bring to bear on a text includes loosely predicting the learner's possible knowledge of text content and topic; cultural background knowledge; and linguistic knowledge including both comprehension of individual language items and 'knowledge of how texts are organised and what the main features of a particular genre of writing are' (Erten and Razi 2009).

However, when writing for a global audience, any 'accurate' prediction of what learners, or indeed their teachers, bring to the materials in terms of linguistic or cultural knowledge, is highly problematic. Firstly, Maley (2018) comments that globally published materials assume that the people who make the materials already know what will be suitable for the unknown people who will use them. Secondly, materials writers can only draw on their own internal representation of a learner, which is inevitably partial and contextually constructed from their own teaching experiences and professional training. This representation may also be based on stereotypical ideas which homogenise a wide variety of learners. Piloting of materials by teachers in very different settings may go some way to challenge the writer's internal representations, as will be discussed later; however, even the piloting process is always partial and incomplete.

2.3.4 Retrieval from repertoire

As described above, the writing of the works in question involved extensive research in locating suitable literary texts and anticipating, through an 'inner dialogue,' the mental schemata of intended readers by imagining how they might make sense of, and engage with, the materials. A third aspect of the process of writing is what Tomlinson calls reliance 'on retrieval from repertoire' (Tomlinson 2012). As mentioned earlier, the works being discussed include many tasks and activities which draw heavily on the repertoires of CLT, and these repertoires provided both a framework and an inspiration for me during the writing process. For example, In Lazar (1999) many of the units incorporated carefully sequenced activities, which are commonly used tasks or procedures in communicative language teaching. Thus, each unit begins with a warm-up activity intended to 'get students thinking about the theme of the unit, or to stimulate their interest in a particular text' (Lazar

1999: vii). These include visual stimuli in the form of cartoons (page 1) or photos (page 35); completion of a table (page 8) or questionnaire (page 42); or discussion of relevant questions in pairs (page 62) (See Appendix 1). Use of such activities is common in many leading course books for learning English, and could thus be considered part of the repertoire of materials writers and teachers. While Tomlinson (2018), in his survey of 8 published course books, has commented on the deadening effects of 'retrieval from repertoire' in preventing genuinely meaningful communication in the classroom, I would argue that knowledge of such repertoire is part of a useful toolbox for materials writers, provided it is subordinated to broader pedagogic and ethical concerns.

2.3.5 Pre-publication feedback

The process of writing materials for language learning has been acknowledged as a 'complex, highly recursive and often messy process' (Samuda 2005: 243). In my case, part of this highly recursive process was responding to feedback from my potential audiences well before the process of writing, or indeed publication. In the case of two journal articles (Lazar 1990 and Lazar 1994), I had used the texts and activities mentioned with learners of English before publication, which enabled me to receive feedback from both the learners and their teachers as to whether my approach seemed feasible in their contexts, and allowed me to make some necessary adjustments.

I had also presented workshops for teachers at a Teacher's Workshop at International House, at that time a leading centre for EFL teacher training, and at an International Association of Teaching English as a Foreign Language (IATEFL) conference. Positive verbal feedback from the editor and a member of the editorial Board of the *ELT Journal* after my two presentations gave me the confidence to submit the presentations to the journal in the form of articles, and working with the comments of anonymous reviewers enabled me to refine them further. Lillis and Curry (2010) in their ethnographic study of how global academics writing in English achieve publication, highlight the importance of networks for such academics, particularly the role of 'academic brokers', who work in universities or research institutes and foster and mediate the process of publication. In this context, editors and members of editorial boards of academic journals can thus be considered as

'academic brokers', in identifying raw material for future publication and in supporting novice academic writers in bringing this material into the public domain.

With regards to the two books under consideration, many of the tasks and activities in Lazar (1993) had been refined for use with an international group of EFL teachers on a week-long training course, held at International House, London. Drafts of the book itself were read and fully commented on by the series editor, Ruth Gairns, and the highly knowledgeable and supportive author of another book (Collie and Slater 1989) on the same topic, Joanne Collie. Once again, the work they undertook can be regarded as a form of academic brokerage, in terms of their beneficial critique of the work pre-publication but also their knowledge of complex publishing procedures, and their willingness to share these with me.

In the case of Lazar (1999), as well as reports from anonymous readers pre-publication, sections of a draft of the book were piloted for the publishers by a number of teachers with their classes in widely differing countries, including Turkey, Italy, Japan, Germany, Brazil, Sweden, Switzerland and the United Kingdom. Reports from teachers highlighted issues such as whether a particular unit was boring and dull or utilised a text or activities which were too dense, too difficult or culturally inaccessible (Piloting reports, Cambridge University Press). Such reports also challenged my internal mental representation of the students using the material. For example, an early draft for activities relating to the unit entitled *Maids and Madams* (pages 54 – 61) , asked students to comment on how important it is to be loyal to a friend, your boss, your parents, your spouse or your country. A teacher piloting this unit in Japan described this activity as both too confusing and threatening for students; thus, it was subsequently replaced by an alternative which considered the role and identity of a lady's maid (see Appendix 2 for early draft). In other words, information from these reports enabled me to address more fully the questions I detailed in Section 2.3.3. The importance of this process of piloting classroom materials in advance of publication provided useful information for me, a view endorsed by Donovan (1998:150) from Cambridge University Press, who argues that piloting is a 'very effective way of obtaining feedback on the effectiveness of materials in development', despite the fact that is it time-consuming, accrues additional costs to the publisher and can only ever be partial and incomplete.

2.4 Evaluation and critique of the works

Critical reflection on the works discussed in this section necessarily involves examination through a contemporary lens which takes into account some important developments in the field of ELT and Applied Linguistics since the works were published. While on the whole, the two books (Lazar 1993 and Lazar 1999) were very well-received in reviews, as has been mentioned previously, a number of limitations can be noted.

2.4.1 The empirical turn

In a review of *New Ways of Using Drama and Literature in Language Teaching,* in which Lazar (1996b) was published, Siskin (1999: 283) is prescient in pointing ahead towards further developments in the field. He makes the point that the collection 'forms part of a discursive genre in teacher education, signifying certain beliefs about the nature and goals of language learning '. He goes on to say that the profession's approach to evaluation of the activities is concerned only with validation if 'this works for me', but that the activities should also be 'carefully evaluated in terms of verifiable learner outcomes'. This chimes with later calls for more data-driven empirical investigation of the use of literature in language teaching (e.g. Paran 2008; Hall 2005), as well as in the design and development for language teaching materials (Tomlinson and Masuhara 2010; Tomlinson 2012; Garton and Graves 2014 a; Garton and Graves 2014 b; Tomlinson 2016; Masahura, Mishan and Tomlinson 2017). Such data-driven investigation might focus on 'how learners makes sense of literary texts, learners' and teachers' attitudes to using literary texts in language course, and what kinds of curricula, methodologies and tasks incorporating literary texts demonstrably improve language acquisition' (Lazar 2015b) and has now become a burgeoning field (see, for example, Hanauer 2001; Yang 2001; Kim 2004; Hirvela 2005; McIlroy 2013). All of my works being discussed in this section could be regarded at theory-driven, rather than data-driven, and arguably a book for teachers/teacher trainers such as Lazar (1993) would now need to include information and tasks which take into account the 'empirical turn' of the last two decades. This could build on, for example, the use of observations undertaken by teachers in literature lessons (Lazar 1993: 167 – 178) which has been further developed as a research method in Hall (2015) (see Appendix 3), who acknowledges adapting the questions

he uses from Lazar (1993). Given that Lazar (1993) is targeted at trainers of classroom teachers and classroom teachers themselves, an emphasis on practitioner research in the form of action research (Hall 2005) or the development of case studies (Paran 2006) would seem an appropriate approach. This would validate the 'testimony of a practitioner reflecting on what they do in class' (Paran 2008: 470), and would foster the development of small-scale, naturalistic qualitative studies, appropriate for the book's users. Similarly, articles recommending classroom activities (e.g. Lazar 1990; Lazar 1994) could remind readers that some form of evaluation as to the efficacy of using particular activities with learners of English should be undertaken, enabling teachers to complete an informal cycle of experimentation with literature-based activities, underpinned by the gathering of data (such as student responses to particular tasks) which could feed into the next iteration of teaching.

2.4.2 Insufficient focus on literary characteristics

Siskin also challenges some of the activities in *New Ways of Using Drama and Literature in Language Teaching,* in which Lazar (1996 b) is found, because 'they do not valorize the (undefined) 'literariness" of the text' and do not '…shed light on exemplary use of language or aesthetic distinction, if indeed these characterize literary texts ' (Siskin 1999: 283). Arguably, the same argument might be applied to Lazar (1994), which proposes a series of activities for using poetry with lower-level learners of English. Here, I adopted the approach of Duff and Maley (1990) in using literature for language practice. Although I mention literary characteristics, such as metaphor, metre and rhyme scheme (Lazar 1994: 115) in the introduction to the article, the only other allusion to the more literary aspects of poetry is when I discuss the thematic contrasts in a poem which can be drawn out by inserting key words into a gap-fill activity, and then asking students to associate freely around them. Developing this idea more fully, as well as including activities relating to other literary qualities in the poems being discussed (such as repetition, rhythm and metaphor) would enable a sharper focus on particular linguistic features generally associated with poetry, thus distinguishing this genre from other forms of writing. This might take language learners beyond a focus on vocabulary and sentence-level grammar towards a greater appreciation of more extended forms of discourse which, in turn, constitute identifiable genres.

The same argument could be applied to Lazar (1996b) in which I encourage teachers to make use of texts narrated in the first person, with the aim of identifying who is telling the story. Here, I suggest that teachers '…refer students to aspects of the style that provides clues to the identity of the narrator, such as slang, archaisms, dialect words and formal or informal vocabulary' (Lazar 1996b:39). In this book chapter it would also have been useful to include a non-literary text (such as an anonymised, authentic and informal letter to a friend) as a contrast to all the other suggested texts, so as to encourage greater emphasis on the specific stylistic features of the texts. Comparing literary texts written in the first person with an authentic letter voiced by a real-life 'I' could be a way of drawing students' attention to the fact that the agent who narrates in a literary text, whether Jane Eyre or Holden Caulfield, is a fictional construct, behind which lurks the shadowy presence of the author.

2.4.3 Conceptualising literary discourse

I have just made the point that some of my early works could have benefited from slightly sharper focus on the specific literary qualities of the texts which were used as the basis for classroom activities. Nevertheless, there is some debate in linguistics about whether or not literary language has defining characteristics which set it apart from other forms of discourse (see, for example, Miall 2015). Widdowson's *Stylistics and the Teaching of Literature* (1975) draws on the work of Roman Jakobson and the Russian formalists by analysing some of the 'deviant' rule-breaking forms of grammar in literary texts, in which highly self-conscious uses of language are employed to 'defamiliarise' the everyday. In Lazar (1994), I refer to this notion of 'deviance' (page 115), but I no longer believe in such a starkly binary view of language, in which strict rules govern 'normal language', and any departure from these is somehow deviant, and this shift in my thinking is consonant with the wider shifts in applied linguistics. First of all, Widdowson (1975) himself makes the point that there is a large body of literary texts which do not demonstrate any 'marked linguistic oddity'. This point is further developed by Brumfit and Carter (1986) who point out that many features of literary texts can be found in other types of texts as well, even though in literary texts their highly unified effect may deliberately be exploited to reinforce the message of the text. Thirdly, empirical analysis of corpus data has enabled data-driven

analysis of both literary texts and everyday conversation, corroborating earlier suppositions that the degree of 'literariness' of particular genres is best understood as situated along a cline/spectrum, rather than as a binary opposition. Carter's path-breaking corpus-based study of the creativity inherent in everyday conversation (2004), for example, demonstrates that linguistic creativity is not just a feature of literary writing, but is prevalent in routine interactions. Such playful language is evident as well in many different linguistic genres, such as songs and advertisements (Cook 2000). While still conceding that there are definite features of genres which enable us to identify particular literary works, I would now have a more nuanced approach to linguistic rules, seeing them as the norms of particular speech communities, a perspective inherent in some of my later work on academic literacy (see Lazar and Barnaby 2015).

2.5 Postscript: Into the world…

I would now like to reflect on a critical incident which highlights for me the ongoing dialogue between materials writer, publishers, teachers and students once materials have been published. I believe it also raises troubling questions about global publishing for English language teaching.

In 2006, I was approached by the publisher of Lazar (1999) and asked if I could make some amendments to the book, so that 9,000 copies could be purchased by the Education Ministry of a Middle Eastern country for use in secondary schools. The aim would be to alter some of the authentic literary texts in the book, including removing the words 'damn' in a text by Harold Pinter (Unit 5), 'bastard' in a text by Edward Albee (Unit 7), and the sentence 'Even if you don't drink you can't take your share for your husband' in a poem by Eunice de Souza (Unit 1). I was assured by the local publishing representative that the book was seen as a 'progressive force' in the Education Ministry, a view which I believed to be true, but that the texts in the book needed to conform to the requirements of local culture.

In general, I am very much in sympathy with the view that '…the form cultural content takes is best decided by locals for whom English may have a range of meanings other than those determined for them by British ELT publishers' (Gray 2010: 189). However, as Gray

points out, such a view can also be problematic if it appears to be promoting politically conservative agendas. In this case, it was not even my own words which would have required editing, but the words of the writers whose texts formed the basis for each unit. It was suggested that I should approach each one of these writers to ask them if we could change their texts for educational purposes. I found this particularly difficult, given that one of the authors, Harold Pinter, had a close relationship with PEN, which defends writers and readers around the world '…whose human right to freedom of expression is at risk' (About English PEN 2020). I therefore refused to do this, and then entered into protracted discussions with the publisher about how to take the sales forward. After numerous emails, the publisher finally suggested that the book could be re-published for the specific market in question, with the offending units removed. However, having grown up under apartheid in South Africa when censorship was regularly used to restrict writers' freedom of expression, I felt unable to go ahead with this suggestion, so the sale of 9,000 books did not proceed, but the incident emphasised for me the vulnerability of authors who may be wholly dependent on book revenues or who may not have access to legal advice through writers' networks, as I did.

2.6 Using literary texts with language learners: Part 2

Submitted works:

- Lazar, G. (2008) 'Some Approaches to Literature, Language Teaching and the Internet', *Fremdspachen Lehren und Lernen*, 37, pp. 154- 163. **JOURNAL ARTICLE**

-Lazar, G. (2015a) Playing with words and pictures: Using post-modernist picture books as a resource with teenage and adult language learners. In Teranishi, M., Saito, Y., and Wales, K. (eds.) *Literature and Language Learning in the EFL Classroom.* London: Palgrave Macmillan, pp. 94- 111. **BOOK CHAPTER**

-Lazar, G. (2015b) Literature and Language Teaching. In Jones, R. (ed.) *The Routledge Handbook of Language and Creativity*. London: Routledge, pp. 468 – 482. **BOOK CHAPTER**

In this section, I reflect on one journal article and two book chapters in which my interest in using literature in the language classroom is developed further and which arose, partly from my exposure as a parent, to a rich seam of children's literature as well as fan-fiction sites online. As the works were produced nearly a decade after those I have discussed previously, they demonstrate the increasing possibilities generated by the use of new technologies, the broadening of the canon to include children's literature, and the importance of the 'empirical turn' in investigating the use of literature in fostering language learning. In all three cases, I was approached by the editors and invited to contribute to a German journal (Lazar 2008), a book featuring largely Japanese contributors (Lazar 2015a) and the *Routledge Handbook of Language and Creativity* (Lazar 2015b). Both Lazar (2008) and Lazar (2015a) demanded a consideration of context (teaching in German secondary schools, and Japanese Higher Education) with which I was unfamiliar, so part of the writing process generated questions posed to the editors regarding the 'local context' and feedback as to whether initial drafts were relevant to this context or not. In Lazar (2015a), I was also fortunate to be able to collaborate long-distance with Professor Yuka Kusanagi who kindly piloted my materials with some of her students. This enabled me to strengthen my claims with preliminary empirical evidence, thus beginning to engage with the more 'data-driven, empirical research' described in Lazar 2015b (pages 475 – 477).

Lazar (2008) was an attempt to address how technology was providing significant online resources relating to the use of literature in language teaching. I contend that the emphasis I placed on the use of social media, e.g. by using fanfiction sites to enable students to exercise writerly response to texts, was an original recommendation at the time when the affordances of social media were only beginning to be recognised in developing language skills. Since then, traditional humanities disciplines have continued to be altered by digitisation in that '…traditional cultural texts, forms and scholarly works are transformed, while new cultural practices are created' (Preface to Tso 2019). Virtual/Augmented reality, online games, video streaming and interactive fiction are just a few of these cultural forms which may include images, text and sound files, and which could, in future years, substantially alter a definition of literature which is predominantly text-based, since in any case 'literature' is a 'historically changing concept' (Koskimaa 2007). As poet Andrew Parkin (2019) has pointed out, new forms of creative writing are emerging in response to digital

technology, some of which exploit the multi-modal affordances of this technology. Other exciting opportunities for creative classroom practices with language learners are being explored, such as the production of 'book trailers' (through online videos) which incorporate sounds, images and text (Ibarra-Rius and Ballester-Roca 2019), or the use of Facebook pages to adapt plays such as Shakespeare's *Romeo and Juliet* (Liu 2017). Hall (2015) has recently argued that there is a current trend towards 'plurality of readings' promoted through the use of active interventions and transformations of texts. Such textual rewriting, often drawing on multi-modal components, can be seen as a form of creative writing/production by learners of English.

Linking the use of literature in language learning to creative writing was one of the future trends I identified in the book chapter 'Literature and Language Teaching' (Lazar 2015b) in the *Routledge Handbook of Language and Creativity*. This chapter is a survey of the topic, intended for use by upper level undergraduates, postgraduate students of courses in language/linguistics, literature, stylistics, discourse and language teaching and also of interest to academics, as discussed in the guidelines to contributors (*Routledge Handbook of Language and Creativity*, Notes to Contributors). In this chapter, I aimed to provide a solid overview of the topic, by synthesising and critiquing some key sources, as well as expounding on some of my own original approaches, including principles of task design (page 478). While endorsing the need for more empirical studies investigating the use of literature in language teaching, I also made the point that '…it is precisely some of the qualities of literary texts – their playfulness, sense of an alternative reality, appeal to the imagination, pleasure in the aesthetic' (page 477) which cannot always be captured empirically. I would now also argue that the more established humanistic reasons for using literature with learners can be strengthened to make the case that literary texts enable the development of multiple intelligences (Burdhan and Mukhopadhyay 2011), facilitate engagement with complex thinking skills such as hypothesis revision, inferencing and pattern recognition (Waugh 2016), and foster empathy through understanding the emotions and perspective of others (Alsup 2015).

Hall (2015) has recently alluded to the opening up of the canon to the use of alternative text-types. In a review of *Literature and Language Learning in the EFL Classroom,* my

contribution (Lazar 2015a) was endorsed in this way: 'In Chapter 6, Gillian Lazar deviates from the book's general focus on canonical literature to explore the rich linguistic, cultural and interpretive opportunities offered by postmodernist picture books …' (Kast 2017:270). In this chapter, I describe these picture books as having a dual audience of both the adult, reading the book aloud, and the child being read to, which means that that they can be engaging resources for both teenage and adult learners of English. This led another reviewer to comment that

> …there is a general acceptance that picturebooks have a place in teaching language to children but also a quite common resistance to using them with learners of other age groups. Lazar challenges such perceptions, arguing that postmodernist picturebooks communicate to readers at visual and verbal levels and can thus lead to playful exploration of language, images, and meanings' (Lima 2016).

In order to write this book chapter I had to undertake extensive research into post-modernist children's books, and was able to greatly enjoy the aesthetic pleasure of noting how words and images in these books were intertwined in a complex semiotic system. It is gratifying to note that some of my suggestions for activities which can be used to exploit such books have been discussed by Mourão in the *Edinburgh Companion to Children's Literature* (Beavais and Nikolajeva 2017) (see Appendix 4), and that my approach has been seen in positive terms in another review as bringing together '…both the language and literary camps' (Bean 2017).

The three works discussed above demonstrate, in my view, the ways in which my earlier works on using literary texts with language learners have now been extended to incorporate recent technological developments, while the case for broadening the canon, made in my earlier works, has achieved much greater acceptance, as seen, for example, in Hall (2015). While empirical approaches to investigating literature in language learning have important contributions to make, I also continue to believe that using literature in the classroom is a way of promoting the values of an enjoyment of the aesthetic, critical interpretation and empathy for others.

Chapter 3: Teaching metaphorical language to learners of English

Submitted works:

- Lazar, G. (1996c) 'Using figurative language to expand students' vocabulary', *ELT Journal*, 50 (1), pp. 43-51.

-Lazar, G. (2003) *Meanings and Metaphors*. Cambridge: Cambridge University Press. (Short-listed for Frank Bell Prize, 2003).

3.1 Introduction

In this chapter, I consider two works which focus on the teaching of metaphorical language to learners of English. The first is a journal article in which I propose various activities to enable teachers to raise awareness of figurative language among their learners, while the second is a volume of photocopiable classroom materials for teachers to use with learners of English. As in the previous chapter, I discuss the context for the production of these works, delineate the challenges I faced in writing them, and then assess and critique them, drawing on both critical commentary by others and my own evaluation.

3.2 The context

3.2.1 Learner dictionaries and the influence of lexicography

For a decade from late 1989, I worked as a free-lance teacher trainer, materials writer and lexicographer. This choice of work, and I believe I was fortunate to have choices, was driven by the need for flexibility, consonant with the demands of rearing a young family. As explained in the previous section, much of the materials writing I undertook at the time related to the use of literature in language teaching. Yet, at the same time, I worked as a free-lance lexicographer, and in this section, I will describe how both an interest in literature and an interest in lexicography, contributed to the works discussed in this chapter.

As part of a team of free-lance lexicographers, many of whom were mothers with young families, I contributed to the *Longman Active Study Dictionary of English* (1991), *The Longman Dictionary of English Language and Culture* (1992), *The Longman Dictionary of*

Contemporary English (3rd Edition) (1995) and *Oxford Collocations Dictionary for students of English* (2002). In addition, I contributed 'Language Portraits' to the *Cambridge International Dictionary of English* (1995). The purpose of a 'Language Portrait' was to provide additional information about a word or a word connected with it, such as information about synonyms or collocates. Each of these dictionaries can be described as a *learner dictionary,* which according to Ranalli and Nurmukhamedov (2014: 1) is a phrase typically used 'to describe monolingual lexical reference tools designed for learners of a second or foreign language'. Such dictionaries, also known as *pedagogical, ELT* (English-language teaching) or *EFL* (English as a Foreign Language) dictionaries, had a rapid rise in the period in which I was working as a lexicographer, spurred on by a global boom in the learning of English; the commercial success of, and competition between, publishers publishing such dictionaries; and the highly innovative approach to dictionary development launched by the COBUILD project in 1987, which was a collaboration between the commercial publisher Collins and staff in the English Department at Birmingham University (Sinclair 1987; Hartmann 1992; Cowie 1999; Ranalli and Nurmukhamedov 2014). COBUILD was the first learner dictionary to draw on a large text corpus to assemble evidence concerning the frequency of vocabulary items, and to provide information on the syntactic and pragmatic properties of words and phrases, particularly as they related to contexts of use (Sinclair 1987). In other words, COBUILD aimed to provide an accessible account of how language is used for communicative purposes, which aligned it clearly with the values of communicative language teaching as discussed in the previous section and which had a significant influence on other publishers producing learner dictionaries, such as Longman, Oxford University Press and Cambridge University Press.

Working on dictionary writing teams during this period was exhilarating, as there was a great deal of creative discussion about how best to present words to the language learner in a way which made them easily comprehensible and useable. In an approach which Cowie 1999: 1) describes as ' increasingly user-driven', lexicographers were required not only to provide an accurate account of the word's or phrase's meaning within a particular context, but needed to do so in a way which would activate the language use and vocabulary development of the dictionary user, i.e. the learner of English. In the interests of meeting these needs, and drawing on key studies of the time, Hartmann (1992) summarises some of

the main design features that learner dictionaries needed to exhibit. These included developing a word list for the dictionary which was chosen on the basis of word frequency and usefulness; writing definitions using a more limited vocabulary so that the foreign learner could understand them; providing explicit and detailed grammatical coding; and including example sentences to illustrate collocates.

As a practising lexicographer working at that time, I can confirm that these underlying principles underpinned the writing guidelines for lexicographers on all the dictionaries I have mentioned above. While the job of a lexicographer might be considered in Dr Johnson's words to be that of a 'harmless drudge' (Crystal 2005: 348), it should be noted that many of my freelance colleagues on the different dictionary teams had a background in ELT. While compiling dictionary entries, we were therefore all drawing on a mental construct of our *intended readers* as learners of English with limited linguistic proficiency in English and very varied cultural backgrounds, although arguably our own cultural backgrounds as largely white, female, middle-class and in early middle-age may well have restricted our codification of the vocabulary we were tasked with defining and illustrating. Much of the discussion at our team meetings focused on meeting the needs of learners of English while simultaneously providing as accurate an account of British Standard English in use. An example of how this debate played out in reality concerns the use of examples to elucidate definitions. An illustration of this can be taken from the Longman Dictionary of Contemporary English (1995), page 209:

challenging *adj* difficult in an interesting or enjoyable way: *Teaching young children is a challenging and rewarding job./ a challenging problem*

As can be seen in this entry, both the definition and the examples provided to elucidate it are written within the Longman Defining Vocabulary (DV) which was around 2000 common words (Longman Dictionary of Contemporary English 1995, Appendix B12), although according to Heuberger (2016: 27) '…the actual number of words and sense used was significantly higher, mainly due to polysemous defining terms and derivations'. The avowed purpose of this DV was to ensure that all definitions were clear and easy to understand, as the words themselves had been checked for frequency in the Longman Corpus Network. In order to remain within the DV, this meant that the examples we included were often

reworked so that more difficult words were replaced with simpler ones, which in some instances, according to Cowie (1999) meant that the examples seemed rather unnatural or artificial. This was a pedagogically-driven policy which aimed at ease of comprehension for the language learner, but departed from the approach of COBUILD where all illustrative examples used were unmodified or minimally edited extracts taken directly from the corpus (Fox 1987: 149). I mention this because the tension between *authenticity* as the inclusion of genuine examples of language documented for instance, in a corpus, in contradistinction to the reformulation of texts for maximum pedagogic accessibility, is a theme to which I will return later.

Working on learner dictionaries trained me to develop greater precision in considering the senses of a word, how they are used in context and how they could be encoded so as to more easily understandable by the language learner. Writing both definitions and examples within the limits of the DV meant that I had to learn to encode accurate meanings while using restricted lexis, a skill very helpful in communicating with students with limited English language proficiency, and one which I have always drawn on in the act of writing materials. Working on learner dictionaries also alerted me to patterns of language use, particularly with regards to the 'chunks' of language which were becoming increasingly significant to lexicographers in the data gathered from language corpora using computers. This use of computers to explore large language corpora is now an established part of corpus linguistics, which has been characterised as both a 'methodology' and a 'new philosophical approach' to linguistics (for discussion of this, please see McEnery and Gabrielatos, 2006). A key plank of this approach is that corpus linguistics '… is empirical, in that it examines, and draws conclusions from, attested language use, rather than intuitions' (McEnery and Gabrielatos, 2006: 34). When I first began working as a lexicographer, corpus data was used in a fairly peripheral way to check our more obviously contested intuitions. However, by the time I completed my final work as a lexicographer on the *Oxford Collocations Dictionary for students of English* (2002), it was absolutely central to our research practices in that all entries were compiled using corpus data. In this project, concordances were used to identify collocational patterns and multi-word lexical items/fixed phrases, bearing out Moon's (2010) contention that corpus contexts illustrate clearly how interdependent words are, particularly with regards to phraseological patterning.

To return to the early 1990's: as a result of a specific 'Eureka' moment while working as a lexicographer in this period, my interest in the teaching of metaphorical language to learners of English was sparked. Part of lexicographical practice at the time was to consult earlier definitions of a word in a range of dictionaries in order to compile a definition for the dictionary being written, rather than relying exclusively on corpus data. I remember coming across this entry in the *Longman Dictionary of Contemporary English* (1987: page 139), to which I also allude in Lazar (1996):

Cancer *n* [C,U] (a serious medical condition caused by) a diseased growth in the body, which may cause death: *lung cancer/ He's got a cancer in his throat./cancer of the breast/(fig) Violence is the cancer* (=spreading evil) *of modern society.*

In this particular dictionary entry, the figurative meaning of cancer is not defined as a separate sense of the word, but is labelled *(fig)* and is then encapsulated in an example. In order to make this sense more transparent to the learner, its meaning is then glossed in brackets, following some of the key principles of contemporaneous dictionary design. At the time, I remember being struck by a number of questions with regards to this dictionary entry, which then informed my subsequent research and reading:

1. For learners of English, to what extent can the figurative meaning of a word or phrase be easily inferred or understood if the literal meaning is known? In other words, if a gloss such as 'spreading evil' is not provided, to what extent would the language learner infer this meaning if the literal meaning is understood?
2. What cognitive process is required in order to move from an understanding of literal meaning to figurative meaning?
3. Since figurative meanings occur in so many dictionary entries, why are they so little addressed in language teaching materials?

3.2.2. Conceptual metaphors

Intrigued by the questions above, I began doing some research into metaphorical language, which I had previously written about in my work on literature in language teaching. For example, in Lazar 1993 (pages 104 – 108), I identified two key difficulties which students might have with literary metaphors: being able 'to unravel the connections between apparently dissimilar objects or concepts' (page 105) and the extent to which interpreting a metaphor involves drawing on associations which are culturally determined (page 106). My work as a lexicographer had stimulated me to begin to think about metaphor as inherent in all language use as evidenced in numerous dictionary entries, rather than simply as an unusual rhetorical device in literary texts. In my research, I came across the seminal text on conceptual metaphors by George Lakoff and Mark Johnson *Metaphors We Live By*, which enabled me to develop my thinking further.

According to Lakoff and Johnson (1980: 3) '…metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature.' Based on this premise, Lakoff and Johnson make the claim that even though our conceptual system is something we are not ordinarily aware of, it structures our understanding of the world and our relationships with other people. This conceptual system is grounded in our embodied experience of the world, that is our '…ongoing sensorimotor interactions with the world' (Gibbs 2006). An important source of evidence for this conceptual system can be found in language, in particular in the conceptual metaphors which are reflected in everyday language by a wide range of expressions. As Littlemore and Taylor (2014: 3) put it: '…language tends to reflect our physical interactions with the world, and the abstract concepts linked to physical experiences through metaphor'. Nevertheless, it must be stressed that conceptual metaphors function at the level of thought, as they are a 'way of describing the connections that exists between two groups of ideas in people's minds' (Deignan, 2005: 14). Therefore, for Lakoff and Johnson, conceptual metaphors do not mean linguistic expressions in themselves, but rather relationships such as ARGUMENTS ARE WAR which underlie specific linguistic expressions, for example *indefensible claims* or *to shoot down an argument* (Lakoff and Johnson 1980: 4; Littlemore and Low, 2006: 12).

Conceptual metaphors, which are conventionally written in capital letters, have two components, which make up two separate *domains*. Thus, in the conceptual metaphor ARGUMENTS ARE WAR, the thing being described (i.e. ARGUMENTS) is the *target domain*, while the thing that is being used to describe it (i.e. WAR) is the *source domain.* According to Littlemore and Low (2006: 13): 'Lakoff (1993) describes the relationship between the two domains of a conceptual metaphor as a 'function', where specific features of the source domain are transferred to (or 'mapped onto') the target domain'.

Consequently, in the conceptual metaphor ARGUMENTS ARE WAR, features of the source domain, such as defending a city, or shooting down the enemy, are transferred to the target domain, enabling us to use expressions such as *indefensible claims* or *to shoot down an argument* when discussing academic arguments, rather than war. It is generally agreed that the *source domain* is more concrete, better understood and easier to delineate than the *target domain,* which is more abstract and diffuse (Kövecses 2002: Steen 2014). Drawing on the *Cobuild Metaphors Dictionary,* Kövecses (2002) categorises common source domains (e.g. Animals, Plants, Machines and Tools, Games and Sport) as well as common target domains (e.g. Emotion, Morality, Thought, Politics, Time), while making the point that source domains are not mapped neatly to single target domains.

Conceptual metaphors have been characterised as having a number of important features. First of all, domains can be understood to be very broad, complex categories which provide 'a rich source of mappings' (Littlemore and Low 2006: 13), although the mapping is uni-directional in that characteristics from the source domain are mapped across to the target domain, but not vice versa. Secondly, the precise words used in a conceptual metaphor are not in themselves crucial, since they are simply at what Kövecses (2008) describes as the 'supraindividual' level of identifying metaphors, i.e. they are super-ordinate terms for describing specific linguistic formulations. These linguistic formulations which encapsulate a metaphor are called linguistic metaphors, and are often described as *realising* conceptual metaphors, as well as being regarded as the main evidence for the existence of conceptual metaphors (Deignan 2005).

In the light of later metaphor research using corpus linguistics, the identification of a conceptual metaphor has been criticised as being based largely on a process of intuition, drawing on unsystematically identified exemplars from researchers' own lexicons (Kövecses 2008; Knowles and Moon 2006; Tay 2014). Advancing a corpus linguistic perspective, Deignan argues that the data used to support or refute conceptual metaphor theory by researchers is often invented, and so the sentences generated from researchers' intuitions or in psycholinguistic experiments contain 'atypical word meanings and lexico-grammatical structures' (Deignan 2005: 151). Conceptual metaphors cannot thus be studied in a wholly empirical fashion, as it is possible to invent any conceptual metaphor to explain any particular linguistic expression (Littlemore and Low 2006) and is it also possible to use specific linguistic expressions as both evidence for, and output of, conceptual metaphors in what has been described as a circular argument (Tay 2014).

Despite these problematic aspects of conceptual metaphors with which I only engaged much later, my first encounter with *Metaphors We Live By* inspired me to address some of the questions that I mentioned previously. Firstly, the book stimulated me to begin to link the idea of literary metaphor with the everyday metaphors used in daily communication, which as a lexicographer I knew were pervasive in language. Secondly, the concept of 'mapping' or transferring features from a source domain to a target domain appeared to provide an explanation of how language users understand and interpret metaphor. Thirdly, *Metaphors We Live By* seemed to provide the beginning of a categorisation system for classifying metaphors in sets, which could be a useful tool for teachers/material writers wishing to introduce their students to metaphors in English in any kind of systematic fashion.

All of these ideas can be found in the article I published in 1996 in the *ELT Journal* in which I made the case for focusing in a more systematic way on the teaching of metaphorical language in order to enhance the vocabulary of language learners. I discussed three different types of metaphorical language to which learners might be introduced: expressions linked to conceptual metaphors, such as THE MIND IS A BRITTLE OBJECT (Lazar 1996c:44); idioms which I described as 'tightly standardized' and 'highly conventionalised' uses of language whose metaphorical origin is largely forgotten (Lazar 1996c:45) and the

arresting, original metaphors found in literary genres (Lazar 1996c: 45). I considered some of the implications of teaching metaphors to learners of English, including that it involves a process of inferencing for the learner. This particular idea I gleaned from the work of Nowottny (1962) whose book focuses on the language of poetry, but which enabled me to begin to consider the cognitive processes involved in understanding metaphors, an issue which is still contested today (Littlemore and Low 2006: 46 – 52; Kövecses 2011). Finally, I began to devise different types of activities which might be used with learners of English to raise their awareness of metaphor. The first of these involved categorising exemplars of metaphorical language according to metaphorical 'propositions' (which I now understand to be conceptual metaphors). The second asked students to generate figurative meanings from literal ones, in order to understand highly conventionalised word meanings that are both literal and figurative (such as *branch* and *wave*), but also to make sense of more original uses of metaphor in journalism and literature. Whether there is evidence that these approaches do, in fact, aid language acquisition is something that I will consider later on in this section, but I believe that this journal article, which has 230 citations in Google Scholar (12/04/2020), has made an original contribution to debates in English Language teaching by suggesting how specific classroom activities might contribute to learners' metaphorical understanding.

3.3 Meanings and Metaphors (Lazar 2003): The process of writing

3.3.1 Publishing constraints

My interest in devising language learning materials to encourage learners of English to extend their knowledge of metaphorical language continued to grow after the publication of the journal article I have just described. As my first book (Lazar 1993) had already been published by Cambridge University Press (CUP) and my second book (Lazar 1999) was due to be published in 1999, I decided to approach an editor in the ELT publishing department with a view to writing a book for teachers exploring 'what figurative language/metaphor is, where it occurs and why we should develop student understanding of it' (Personal correspondence to editor at CUP, 8/04/1997). I argued that such a book would explore a linguistic area that had been completely neglected in language teaching, and would provide

teachers with numerous examples of practical activities that could be used with all levels of students and for many different purposes in a lesson, e.g. as a warmer, to practise new vocabulary or to generate creative writing.

After a period of nearly a year, an editor at CUP contacted me, suggesting that she would be interested in developing the material with a view to its inclusion in the Cambridge Copy Collection. This Collection, which was just being developed at that time, still aims to provide photocopiable ready-to-use materials with accompanying lesson plans which are 'Ideal for teachers looking for flexible supplementary material to accompany any course' (Cambridge University Press, 2018). Following publication practices of the time, this idea had been pitched to some of the sales managers at CUP who shared the editor's enthusiasm for the project, although some had expressed concern that the somewhat specific nature of the project meant that sales might be comparatively lower than for other titles in the Cambridge Copy Collection (Personal communication, 17/2/1998). Fortunately, the editor believed that there would be sufficient interest in the proposal if the material was presented as a practical vocabulary resource, and strongly encouraged me to submit the proposal with that goal in mind.

This process highlighted for me the interdependent relationship between authors and publishers, and the ways in which the particular demands of the market for ELT materials at the time was shaping the nature of titles that might be considered acceptable, even in academic presses, who depend largely on revenues from ELT resources (1). With the advent of 'blockbuster' course books for learning English, such as *Headway* from Oxford University Press, it was becoming more difficult to provide a commercial justification for publishing resources focused on language areas seen as more marginal. As a result, I remain very grateful to the editor who supported this work and enabled me to develop it fully for publication. One result of this process was that the prescribed genre of the book (i.e. photocopiable classroom materials accompanying teacher's notes) provided me with a clear framework for writing, but also imposed the constraint that the materials needed to enhance learners' vocabulary in a highly practical manner, recognisable in design to other competing materials promoting vocabulary acquisition in ways that that teachers and learners might consider appropriate and manageable. Gray (2010: 198) has argued that

global coursebooks are cultural artefacts in which a language can be '…packaged, imaged and sold *as if* it were a commodity like any other'. In the case of Lazar (2003) I think that the process of editorial review prior to acceptance for publication confirmed what was an already established didactic impulse in me as a writer towards trying to stabilise and categorise the highly variant, fluid and slippery language of metaphor so that is could be presented to learners in 'manageable' and packaged form.

3.3.2 Assembling content: categorisation of metaphorical language

One significant challenge I faced in devising the content for Lazar (2003) related to the selection and categorisation of lexical areas for inclusion. Vocabulary teaching to learners of English has traditionally relied on groupings of words and phrases in topic areas, often known as lexical sets, such as fruit, clothes, colours, modes of transport, etc. However, as Boers (2000) points out, the learning of figurative language can appear as rather arbitrary and random, dependent on whether or not learners come across such language in a serendipitous way while other language learning tasks are undertaken. In addition, from a publishing perspective, the materials needed to teach vocabulary in a way which seemed coherent and logically consistent to both students and teachers as discussed with the publisher in the initial stages of development. In devising the book, I therefore needed some strategies for imposing structure and order on a seemingly vast and unconnected range of words and phrases.

The first approach I adopted was to make use of the conceptual metaphors identified by Lakoff and Johnson in *Metaphors We Live By* to suggest some basic groupings around which particular units could be organised, as in the examples on the following page:

Conceptual metaphor in *Metaphors We Live By*	**Examples of Use**	**Unit and page numbers in *Meanings and Metaphors***
TIME IS MONEY (pp 7 – 8)	You're *wasting* my time. How do you *spend* your time?	Unit 4: pp 16- 19 Time to spare: Time and Money
HAPPY IS UP; SAD IS DOWN (p. 15)	That *boosted* my spirits. I'm *depressed.*	Unit 9: pp 32 – 25 Ups and downs: describing feelings
HIGH STATUS IS UP; LOW STATUS IS DOWN (p 16)	She'll *rise* to the *top.* He's at the *bottom* of the social hierarchy.	Unit 21: pp 75 – 77 Rising to the top: 'Up' and 'down'

The difficulty was that such an approach could take me only so far. At the time I was writing Lazar (2003) there was no comprehensive repository of common conceptual metaphors providing a systematic listing of particular words or phrases linked to specific conceptual metaphors. In 2002, the Macmillan English Dictionary for Advanced Learners published 60 Metaphor Boxes, written by Dr Rosamund Moon, which are based on Lakoff and Johnson's notion of conceptual metaphors, in that each Metaphor Box focuses on a 'key idea' which links the literal and metaphorical meanings of a word. For example, the entry for intelligence makes the link between intelligence and light (as in INTELLIGENCE IS LIGHT) with this particular dictionary entry:

Intelligence is like a **light**. The more intelligent someone is, the brighter the light.

*She is one of the **brightest** children in the class.*
*He is the most **brilliant** scholar in his field.*
*She **shines** at languages.*
*She **outshines** everyone else.*
*I had a sudden **flash** of inspiration.*
*I admired his **dazzling/sparkling** wit.*
*He never said anything and seemed a bit **dim**.*
*This is the work of a very **dull** mind.*

Available From https://www.macmillandictionary.com/learn/metaphor/
(Accessed: 18th October 2018)

Such Metaphor Boxes would have been an indispensable aid to my writing had they been available earlier.

However, I was able to make use of an extremely useful source for systematising and categorising metaphorical language instead: Deignan's *Collins Cobuild English Guides 7: Metaphor* dictionary, published in 1995. Based on analysis from the Bank of English, a corpus at that time of more than 200 million words, this reference work organises linguistic metaphors thematically. Thus, specific linguistic metaphors as confirmed in naturally – occurring examples within the corpus are grouped around themes, such as The Human Body, Health and Illness, Animals, Buildings and Construction, etc. Very precise definitions of individual words or phrases linked to a theme are illustrated through authentic corpus examples. This thematic organisation proved invaluable to me when devising my materials, although it did not mean that a particular unit of material embodied a particular conceptual metaphor, since in a number of cases, different conceptual metaphors coalesced around a particular theme. An example of this can be found in Unit 9 (pages 32- 35) in Lazar (2003) where three different conceptual metaphors (FEELINGS ARE PHYSICAL CONTACT/TEMPERATURE/'UP' AND 'DOWN') coalesced around the theme of feelings (see Appendix 5). In other units, the theme provided an opportunity to explore the meanings of thematically-related linguistic metaphors with very precise individual meanings, which could not necessarily be subsumed under a coherent conceptual metaphor (see for example, Unit 13 Opening Doors: Parts of Building, pages 47 – 50).

3.3.3. Assembling content: Authentic versus non-authentic texts

The term authenticity as used in language teaching is slippery to define as it has been used widely in many different ways. Gilmore (2007), however, in a review article on authenticity in language teaching materials, reiterates the definition first promulgated by Morrow (1977: 13) that 'An authentic text is a stretch of real language, produced by a real speaker or writer for a real audience and designed to convey a real message of some sort'. With the advent of CLT, and the emphasis on contextual uses of language for meaningful purposes, the inclusion of authentic texts in the classroom has been widely promoted, although these could also include 'contrived examples' such as advertisements or scripted television

dramas. My training as a lexicographer had emphasised the need to focus on 'real' language use by making me aware of possible differences between corpus-authenticated examples of language and artificially contrived instances. In line, therefore, with current thinking in language teaching, I attempted to collect as many authentic texts as possible for inclusion in Lazar (2003). I cannot claim that this process was in any way systematic; I simply kept an eye out for texts which could be exploited to explore particular metaphorical uses and was finally able to include 42 authentic texts for which permissions needed to be obtained, including poems, advertisements and extracts from newspaper articles, books and a political speech.

Nevertheless, when working on some of the more thematically –grouped units (such as Unit 2 Parts of the Body; Unit 5 Weather; Unit 10 Machines; Unit 11 Plants; Unit 20 Games and Sport; Unit 23 Parts of the Body) I was unable to find any authentic texts which made use of the linguistic metaphors in that unit, and I needed an economical way of presenting them coherently to teachers and their students. Underlying this imperative was my endorsement of the common assumption held in language teaching that lessons need to include a number of 'new' lexical items, which need to be learned – sufficient to challenge the learner, but not too many so as to overwhelm them (see, for example, Gairns and Redman 1986: 66). Working against the orthodoxy of including only authentic materials in language learning, I devised my own pedagogically-driven texts to illustrate such vocabulary, including mini advertisements (Unit 2 Parts of the Body); dialogues (Units 5 Weather and 10 Machines); a mini-story (Unit 11 Plants); a magazine article (Unit 20 Games and Sport) and a newspaper article (Unit 23 Parts of the Body). Wary that creating such texts might lead to the inclusion of an artificial and unnaturally large number of linguistic metaphors relating to one theme, I attempted to make a virtue of this by striving to write texts which would be playful and engaging for students. I hoped that such texts could be seen as examples of 'language play' (Cook 2000), and that they might make learning new lexical items more memorable for students. In this, I was following Widdowson's views (1998: 715) that contrivance doesn't necessarily mean bad, if it involves 'the careful crafting of appropriate language activities' which '…can be made real by the community of learners, authenticated by them in the learning process.'

3.4 Reception and critique of the works

Since the time both the works being considered in this section were published, there has been extensive consideration in the applied linguistics scholarly literature of metaphorical language, and how it might be researched and taught. In this section, I consider how some of the more recent work on this topic provides a critique of my own work, as well as suggesting avenues for future exploration in developing classroom materials.

Overall, Lazar (2003) received a number of very favourable reviews, and was described as a 'wonderful book' (ESLE Journal 2003: 22), which was 'extremely helpful' to language teachers (Grant 2003: 20). It was praised for giving special attention '…to the fact that metaphors are often language-specific and will not necessarily translate easily across from the student's first language' (Wajnryb 2003: 75), as well as including a range of genres and activities '... that call on students' knowledge of the world, that engage them in thinking about their lives and using their imagination…' (Ibid) . Reviewers commented that it was a '…relevant, fun-filled, highly recommended, practical and valuable resource for teachers…' (ELSE Journal 2003: 22) and urged teachers to 'Rush out and get one' (Wajnryb 2003: 75). Impact is also noted in the 108 citations in Google Scholar (12/04/2020).

3.4.1 Naturally occurring language and authenticity

As mentioned earlier, a key development in dictionary compilation has been the use of large-scale corpora, which can be investigated to find empirical evidence for particular semantic meanings, grammatical patterns or discoursal functions. With regards to the study of metaphorical language, Zanotto, Cameron and Cavalcanti (2008:3) have argued that an applied linguistics approach to metaphor needs to pay attention to the specific contexts in which a metaphor is used, resulting in variations resulting from, for example, the gender and social position of the speaker or the purpose or organisation of the discourse. As a result, they advocate moving away from a generalised theory of metaphor as conceptual toward 'a more pluralistic, multi-disciplinary perspective on metaphor in use'. Part of this pluralistic approach is an acknowledgement of the value of corpus studies in researching

metaphor, as seen, for example, in the work of Charteris-Black 2004, Deignan 2005, Koller 2006, and Cameron and Deignan 2006.

While working on Lazar (2003), I was fortunate to have had access to the Cambridge International Corpus in order to check particular metaphorical uses of language. Nevertheless, as a materials writer, I found that it was difficult to ensure that each and every single usage was checked against the corpus as this is extremely labour-intensive scholarly research and other priorities often emerged in writing, such as ensuring that classroom activities are sufficiently varied and engaging for learners. While writing the materials, I felt myself to be drawing on the everyday practices of the classroom teacher during the process of writing, and in this sense I acknowledge that I experienced, to a minor extent, what has been described by McCarthy and O'Keeffe (2010: 9) as '…a gulf between the world of corpus linguistics and the everyday language teacher' . McCarthy and O'Keeffe advocate the benefits for both corpus linguists and language teachers of engaging with each other's work, including using corpora to inform the production of classroom materials as well as utilising examples of concordances from corpora with learners of English.
In the case of Lazar (2003) it would be accurate to describe the book as 'corpus-informed' (McCarthy and O'Keeffe 2010) in that some metaphorical uses were checked for accuracy against the Cambridge International Corpus, while others relied on Deignan's *Collins Cobuild English Guide 7* as a secondary source which had drawn extensively on corpus evidence. In one instance, I did attempt to engage students in some corpus analysis themselves (Unit 19: Shedding light on the matter). Arguably, if the gulf between corpus linguists and language teachers/materials writers is to be fully bridged, then all classroom materials would be checked for accuracy of metaphorical uses against the evidence of a corpus, so that they reflected the actual uses of language in context, rather than relying on the possible intuitions of the materials writer.

Related to the issue of whether naturally occurring examples of language use are included in the materials is the question of textual authenticity. As I mentioned previously, one difficulty I faced in writing was finding authentic texts containing a sufficient density of metaphorical language to conform to language teaching publication requirements. To address this problem, I attempted to write my own texts, which lead to the criticism that

Lazar (2003) '…contains a number of texts that are artificially crammed full of metaphoric expressions, making them sound extremely unnatural" (Littlemore and Low 2006:207). In contrast with this view, I had evidence from two of the readers who piloted a draft of the book, that they particularly enjoyed the texts I had written myself (for example in Units 6 and 11), citing the element of creative play within the texts (Readers' reports for Lazar 2003). Views such as these chime with Cook's (2000) argument that learners often benefit from language play and experimentation with different language forms. Thus, on the one hand, while a revision of Lazar (2003) might aim to include many more authentic texts which function as exemplars of naturally occurring language, I would still maintain that texts written for pedagogic purposes can be a spur for creative language play, and can activate the learners' language acquisition. In relation to this, Kramsch (1993) argues that we need to consider the materials and activities in the language classroom, not by measuring them against the contentious aim of authenticity at all costs, but against 'whatever communicative and cognitive goals are accepted as appropriate in a particular educational context' (Taylor 1994).

3.4.2 Idiomaticity and chunking

Another critique levelled against Lazar (2003) is that is does not account for phraseological aspects of metaphor (Littlemore and Low 2006: 207), including both idioms and collocations. The phraseological aspects of metaphor are explored by Deignan (2005), for example, who notes that '…metaphorically used words have a noticeable tendency to occur in fixed or semi-fixed expressions which often have idiomatic meanings' (cited in Semino 2008: 21). It is true to say that I did not engage systematically in a consideration of the phraseological aspects of metaphor such as idioms, except in Unit 16 (Proverbs) Unit 26 (Origins of idioms) and Unit 28 (Describing people), while collocation was only dealt with in a very limited fashion in a generic Revision activity for Units 2 and 23 (page 127). Tomlinson (2013) advocates collaborations between academic researchers/corpus linguists and materials writers, and such collaboration may have enabled me, as a materials writer with limited time and expertise in using corpora, to be more systematic in identifying phraseological patterns relating to idioms and collocations.

3.4.3 Assumptions regarding processing and acquisition of metaphor by learners of English

One key methodological assumption for me while writing the materials was that the natural process of understanding and acquiring new metaphorical vocabulary involved moving from the literal meaning of a word to its figurative meaning. As I stated in Lazar (1996c: 45), understanding figurative language is involves a process of inference in which a 'linkage' is established between two disparate elements being compared, and a series of inferences are made in order to determine which characteristics in the source domain can be transferred to the target domain. This underlying assumption can be seen in a many units of Lazar (2003) (e.g. Unit 2 *Parts of the Body;* Unit 5 *A Warm Welcome;* Unit 7 *A Recipe for Success;* Unit 9 *Ups and Downs;* Unit 10 *Running like Clockwork;* Unit 20 *Plain Sailing;* Unit 22 *Infectious Laughter;* Unit 24 *Horsing around;* Unit 25 *Food for Thought*). The first activity in these units generally focuses on the literal meaning of vocabulary grouped together thematically, while subsequent activities aim to develop students' understanding of their metaphorical meanings. Both types of activities devised drew on the extended repertoire of exercise types traditional in CLT, such as interpreting a drawing (Unit 2, Activity 1), problem-solving tasks (Unit 5, 1b; Unit 9 2a); dialogue completion (Unit 5, 2b; Unit 10 2b); writing for an advice column (Unit 7; Activity 2); multiple-choice word selection (Unit 9, Activity 1); categorising vocabulary (Unit 9, 2a); matching words, pictures and definitions (Unit 10, 1a). While I would still argue that it intuitively makes sense for students to be exposed to, or possibly reminded of, the literal meaning of a word before building up their awareness of its figurative meaning, there is nevertheless a lack of consensus on how exactly speakers of a language (and by extension, learners of English) might process or understand the metaphorical meaning of a word.

With regards to this issue of metaphor processing, Littlemore and Low (2005: 46) state that 'Most theories of metaphor comprehension fall somewhere between two general views'. On the one hand, the traditional view, which significantly informed my thinking, contends that in order to understand a metaphor, we first need to analyse its literal meaning. On the other hand, the more 'direct access view' (Gibbs 1994) maintains that we can make sense of a metaphor without recourse to its literal meaning if adequate contextual clues are available. A third view is that our automatic awareness of the most salient (i.e. prominent

and easily accessible) features of both the source and target domains enable us, together with contextual clues, in arriving at the intended meaning (Giora 1997). Yet another view, propounded by Fauconnier and Turner (1998) is that metaphor understanding results from a 'blend', which is a third, new mental space, not entirely related to either the source or target domain. More recently, however, Colston and Gibbs (2017: Chapter31: Para. 67) argue that as the empirical research on metaphor research is 'enormously complex', there can be 'no single theory' which explains how people understand metaphor in all discourse situations, since there are variations in the people who use metaphor, the different kinds of metaphors and the contexts in which they are used, and the different purposes for which they are used.

An additional problem is that we still lack empirical evidence of how learners of English do, in fact, understand and acquire metaphors. Writing in 2008, Low pointed out '…there is a virtual absence of empirical intervention studies which systematically test and compare alternative approaches to teaching metaphor skills' (Low 2008: 218). Some studies which have contributed to the debate on how to teach metaphors make use of conceptual diagrams (Lindstromberg 1996); acting out items in the manner of Total Physical Response (Lindstromberg 2001; Lindstromberg and Boers 2005); the use of concrete objects with learners of English (Li 2002; cited in Littlemore and Low) to promote the development of mental imagery, as well as the use of imagery itself (Boers 2000), and semantic or etymological elaboration to reinforce deep engagement (Boers et al 2007).

Where do these studies leave the language teacher, and by extension the materials writer? After reviewing some of this empirical research, MacArthur (2017: 422) emphasises the importance of learners' 'deep engagement with the metaphorical senses of the words and phrases they encounter and the ability to relate these to the core senses motivating their metaphorical uses'. As I understand it, this deep engagement could have been fostered, in my own materials, by highlighting more explicitly the role of teachers in stimulating students' capacity to make interpretations of metaphoric meanings, as suggested in an anecdotal example by Littlemore (2002; cited in Littlemore and Low). In this example, the teacher deploys a series of questions, which encourage students to *notice* new words with metaphoric meanings, and to *picture* the word as part of *image formation* so as to then

generate concepts associated with the source domain. Following this, the teacher then asks the student to consider how the concept associated with the source domain could then be applied to the target domain, through a process called *analogical reasoning,* which uses contextual clues to further support any hypotheses of the meaning (Littlemore and Low 2006:63). While I contend that many of my materials do indeed implicitly encourage such questioning by teachers, I now believe it would have been helpful to make such procedures far more explicit in the materials, particularly in the teacher's notes, so as to support the teachers as *mediators* with the skills and metalanguage to support students' learning of metaphor (MacArthur 2017, Chapter 28, Para. 27).

3.4.4 Functions of metaphor

Since the writing of Lazar (2003)*,* increasing importance has been attached to investigating how metaphor varies in different registers and genres, and the different functions it can perform in discourse. My book included units focusing on the persuasive function of metaphor in advertising (Units 15,18 and 29) and political discourse (Unit 34, which featured a famous speech by Martin Luther King), themes which have been subsequently investigated, for example, by Hidalgo-Downing and Kraljevic-Mujic (2017), Charteris-Black (2014) and Musolff (2017). Authentic literary texts which encouraged learners of English to consider the imaginative, affective and metaphorical functions of metaphor were also included (Units 17 and 31). I also incorporated an extended use of metaphor in the form of analogies (Unit 33) which frame particular ways of thinking about learning or global organisations. While these units related to a long tradition in which the rhetorical and cognitive functions of metaphor are acknowledged, Lazar (2003) does not address the possible functional uses of metaphor in discourse, particularly in spoken language.

For example, Drew and Holt (1998) describe how metaphors may fulfil the discourse function of summarising or signalling topic closure in spoken language. Cameron (2003) in her study of the use of metaphor in the classroom, describes how teachers regularly used metaphors in 'agenda management' where teachers spoke about what would happen next in the lesson. Interestingly, Cameron sees 'agenda management' not only as a way of explaining the purpose of the lesson (i.e. its ideational content), but also as a way of

managing the affective demands on pupils. This emphasis on the emotional interaction between speakers accords with the views of Semino (2008) that metaphor is used in the construction and negotiation of interpersonal relationships, where it can be used to express emotions, attitudes and values, and reinforce intimacy or distance speakers from each other. Metaphor can offer speakers a neutral 'third space' where they can align and agree with each other (Drew and Holt 1988), a notion further developed by Cameron (2011) in her study of the conversations between two people engaged in post-conflict resolution. Her study analyses the discourse used by Pat Magee, a political activist in Ireland, and Jo Berry, whose father had been killed 20 years earlier in a bomb planted by Pat. As Cameron explains 'They have come together at Jo's request so that she can construct some understanding of Pat's motivation' (Cameron 2008), and their conversations reveal the complex role of metaphor in creating a shared discourse space in which participants can negotiate a deeper understanding of each other (Cameron 2011).

While two units in Lazar (2003) did include dialogues as a way of presenting 'new' vocabulary with metaphorical meanings (e.g. Unit 5 and Unit 10), my focus was very much on individual lexical items and their semantic meaning, rather than on the way that metaphor might be used to structure spoken discourse, or negotiate complex interpersonal relationships, aspects of metaphorical use which would need to be focused on in future materials design.

3.5 Transitions in professional identity

At the time of writing Lazar (2003), I saw myself as a materials writer who was part of the 'community of practice' (Lave and Wenger 1991; Wenger 1998) of materials writers within ELT who drew on the repertoires of communicative language teaching, inevitably tempered by the constraints of global publishing which demanded materials providing neatly organised lexical content in sequenced exercises. By the time the book was published, I had moved from working freelance as a lexicographer, materials writer and teacher trainer into academia, and a post at Middlesex University. This transition occasioned a shift in identity which was often characterised by feelings of confusion, and sometimes inadequacy, as I adjusted to the different demands of academia, a state that has also been documented in

the transition of other professionals coming from practitioner backgrounds, such as physiotherapy or nursing, into academia (see, for example, Diekelmann 2004; Hurst 2010 and Gourlay 2011).

In April 2006, I attended the sixth *Researching and Applying Metaphor* (RaAM) conference where I became aware of a group of psychologists, lexicographers, applied linguists and those interested in artificial intelligence who were engaging not only with theoretical approaches to metaphor, but also with empirical studies of it. Since those involved were working almost exclusively in academia, this impacted on my own sense of identity as a materials writer, highlighting the need to be engaged with and more responsive to both empirical and theoretical work on metaphor, which has become a burgeoning field in the last two decades. In what can be described as the ELT materials writing community of the time, materials writing was largely understood as an intuitive practice, subject to the market-driven demands of publishers, while in contradistinction, academia places a high value on theory-making, open-ended critique and the provision of (frequently empirical) evidence to support claims. Lazar (2003) had been written largely from the perspective of a classroom practitioner, and the move into academia occasioned a painful shift in my sense of self towards an identity which was more congruent with the practices of academia. The move triggered my increasing awareness of the challenges of writing materials which, for example, need to juggle with the complicated results emerging from empirical research in terms of how learners of English process and retain metaphors. Some of the evidence from this research is 'purely suggestive' (Low 2006), coming as it does from studies involving small samples and a lack of delayed post-tests. Nevertheless, as a materials writer and academic, an awareness of the need to marry empirical research with the practical skills of material writing increasingly informed my thinking as will be seen in the next chapter.

NOTES

(1)While exact figures are not available, a note on the internet page for Cambridge University Press Slovenia states the following: "Cambridge University Press ELT was established in the mid-1970s, and within thirty years has become one of the world's leading publishers of ELT material. We now account for over a quarter of Cambridge Publishing's sales revenue and over a half of all publications sold". Available from: www.cambridge.org/elt/si/about/default.asp. (Accessed: 7th June 2019).

Chapter 4: Teaching academic literacies

Submitted works:

- Hale, L. and Lazar, G. (2007) 'Authoring Online Materials for Academic Writing: Issues and Opportunities' in Olwyn, A. *New Approaches to Materials Development for Language Learning (Proceedings of the 2005 joint BALEAP/SATEFL conference)* Pieterlen: Peter Lang, pp. 301- 313. **BOOK CHAPTER**

- Lazar, G. and Ellis, E. (2011) 'Genre as implicit methodology in a collaborative writing initiative', *International Journal of English Studies*, 11 (1). Available at: https://revistas.um.es/ijes/article/view/137151/124451. (Accessed 20 March 2020) **JOURNAL ARTICLE**

- Lazar, G. (2011) The Talking Cure: From Narrative to Academic Argument. In Bhatia, V., Sánchez, P., Pérez-Paredes, P. (eds.) *Researching specialized languages*. Amsterdam: John Benjamins, pp. 175 – 189. (This volume won the 4th Enrique Alcaraz Research Award 2014). **BOOK CHAPTER**

-Lazar, G. and B. Barnaby (2015) Working with grammar as a tool for making meaning. In Lillis, T., Harrington, K., Lea, M. and Mitchell, S. (eds.) *Working with Academic Literacies: Research, Theory, Design*. Fort Collins, Colorado: The WAC Clearinghouse, pp. 289 – 287. Available from https://wac.colostate.edu/books/lillis/literacies.pdf (Accessed 20/03/2020). **BOOK CHAPTER**

-Peyrefitte, M. and Lazar, G. (2017) 'Student-centered Pedagogy and Real-world Research: Using Documents as Sources of Data in Teaching Social Science Skills and Methods', *Teaching Sociology*, 46 (1), pp. 62 – 74. doi: org/10.1177%2F0092055X17727835 **JOURNAL ARTICLE**

-Lazar, G. and Ryder, A. (2017) 'Speaking the same language: developing a language-aware feedback culture*', Innovations in Education and Teaching International*, 55(2), pp. 143 – 152. doi: org/10.1080/14703297.2017.1403940 **JOURNAL ARTICLE**

4.1 Introduction

In this chapter, I consider three book chapters and three journal articles relating to the development of academic literacies for students in Higher Education. Four of the works presented in this section focus directly on the development of academic writing skills, while one (Peyrefitte and Lazar 2017) takes a broader view of pedagogy, and another (Lazar and Ryder 2017) describes working with staff on their understanding of how particular linguistic choices when giving feedback can affect their students' understanding of the feedback. All of these works were written in response to a particular teaching context at Middlesex University, London, and in this chapter I will outline this context and explain the theoretical perspectives and practical constraints which influenced me in writing the works. I will reflect on the works critically, analysing some of the choices I made at the time of writing, while suggesting ways forward in future.

4.2 The context: widening participation and institutional positioning

In 1999, I joined the English Language and Learning Support (ELLS) team at Middlesex University as a 0.5 Senior Lecturer having previously worked freelance as a materials writer, lexicographer and teacher trainer. I distinctly remember the term 'widening participation' being mentioned in informal discussions about my job at that time. David (2010: 9) has pointed out that widening participation in higher education 'was not a new policy mantra' in the twenty-first century, but had been a policy theme throughout the second half of the twentieth century. She defines the term as encompassing attempts to extend access to, and participation in, post-compulsory education to groups of students who have been economically, educationally and socially disadvantaged as a result of poverty, social class, age, ethnicity or race and gender. Until the 1960's a university education had been largely the preserve of a white, middle-class and male segment of the population. Following the recommendations of the Robbins Committee Report (1963), UK higher educational opportunities were extended by creating some new universities, either arising from elite colleges of advanced technology (such as Aston, Bath or Brunel) or as new creations on green field sites (e.g. Kent, Sussex and Warwick) (David 2010). In addition, thirty polytechnics were created out of technical colleges in more metropolitan areas, with a focus on vocational and technological subjects. Nevertheless, despite the increase in the number

of institutions offering increasing educational opportunities at tertiary level, it has been argued that systematic inequalities were still embedded within the system, with strong links between students' socio-economic status and type of institution (Archer, Hutchings and Ross 2003; David 2010). In an attempt to change these structural inequalities, the Further and Higher Education Act (1992) created new universities in place of polytechnics, so that when I joined Middlesex University in 1999 it taught, and has continued to teach, a wide range of disciplines, many with a strong practical focus, including nursing, social work, sports science, product design and fashion.

As a university, Middlesex University has needed to ensure that students participate fully in the practices of Higher Education, including reading and producing forms of writing valued and institutionally ratified in academia. Such forms of writing can sometimes pose a challenge to students, particularly those who come through widening participation routes. According to Hyland (2016), who draws on the work of Bourdieu and Passeron (1990), academic discourse is 'no one's mother tongue', but it is easier for students to master if they already come from middle-class families where the norms of standard language prevail. If students' own vernaculars are less congruent with the language of the university, then acquiring academic language may be more challenging. It has therefore always been a central premise for me in my work at Middlesex that one of the tasks of the writing specialist is to make visible the tacit conventions around academic writing, so as to respond sensitively to the position of the student, as captured in this well-known quote by Bartholomae (1986:4):

> Every time a student sits down to write for us, he has to invent the university for the occasion – invent the university, that is, or a branch of it, like history, anthropology or economics or English. He has to learn to speak our language, to speak as we do, to try on the peculiar ways of knowing, selecting, evaluating, reporting, concluding and arguing that define the discourse of our community.

When I joined Middlesex in 1999, English Language and Learning Support (ELLS) had been established as a university-wide free service, located in Middlesex University Learning Resources, offering information about and guidance in a range of academic skills, including writing. Support was generally offered in the form of voluntary attendance at workshops, one-to-one and small group tutorials (Hale and Lazar 2007). The university then had a

number of campuses, and each of the university's campuses had two or more dedicated ELLS lecturers, who were specialists in TESOL, as well as having an additional subject speciality relating to the particular campus. For example, the lecturer working with students studying visual arts and related subjects had a background in both TESOL and Fine Arts.

Unusually for the time, the student population served by ELLS was far broader than that at other universities. Traditionally, universities have had dedicated English for Academic Purposes (EAP) units, directed at international students, for whom English is considered to be a foreign language, and which provide pre-sessional courses to students prior to starting university, as well as some in-sessional language support. Such units aim to teach the vocabulary, grammar and discourse identified as necessary for academic success in English, generally by focusing on the four skills of reading, writing, listening and speaking, as seen in frequently used course books (e.g. Beatty 2012; Cox and Hill 2007; De Chazal and McCarter 2012). In contrast, home students, who are assumed to speak English as their first language, have been directed to Study Skill units, where they have received training in skills such as effective reading strategies, note-taking, summarising, referencing and making an effective presentation. When ELLS was originally set up by Lynne Hale in the mid-1990's, the support it provided was aimed at the whole student body, including both international and home students, encompassing students with a wide range of proficiency in the standard academic English deemed necessary for academic success. Our remit was to address the needs of the entire student population, including both part-time and full-time undergraduate and post-graduate students across a wide range of disciplines. This population demonstrated considerable ethnic diversity, with many students being mature (over the age of 21), coming from more materially deprived backgrounds, or having a Disability or SpLD (Specific Learning Difficulty), as has still been the case at Middlesex University in recent years (see Appendix 6).

My transition into teaching at Middlesex was marked by both excitement and anxiety. On the one hand, I was very pleased to be in a teaching role after ten years as a freelance lexicographer, materials writer and teacher trainer. I was also fascinated by the range of backgrounds of my students, and enjoyed learning, via my encounters with them, about the disciplines in which they were engaged. On the other hand, I had considerable professional

anxiety about how my experience in the past, working only with non-native speakers of English, might translate into a context where many of my students spoke English as a first language. In fact, many years of working at Middlesex have led me to question this assumption anyway, since I would now argue that, in line with current views on multi-lingualism (e.g. Blommaert, Collins and Slembrouck 2005; Blommaert 2010; Preece 2011) many students at Middlesex University actively draw on multi-lingual repertoires (Odeniyi and Lazar 2019), and the distinction between 'native' and 'non-native' speakers of English becomes difficult to sustain, since students may be speakers of a number of different languages, with linguistic repertoires sometimes described as incomplete (Blommaert 2010; Blommaert et al., 2005) or non-linear (Piccardo 2013). In addition, a number of students are speakers of non-standard varieties of English. These may be the "thriving indigenous varieties of English' (Hyland 2016), spoken in post-colonial countries which are widely used in the local context (e.g. Bokamba 1992; Kirkpatrick 2007), but which may diverge from Anglo-American norms. Or they may be non-standard varieties spoken by, for example, students in London from working-class backgrounds, and which students from these backgrounds recognise as deviating from 'posh talk' (Preece 2009). The complexity of linguistic diversity I have encountered in my years at Middlesex, arising from the super-diversity (Vertovec 2007) of both the staff and student population, has proved to be an engrossing component of my work, but has also raised serious ethical dilemmas for me in terms of the role of the writing specialist in supporting and guiding students in developing their academic identities, an issue I have explored, for example, in Lazar and Barnaby (2015).

As part of the ELLS team, I was fortunate to benefit from discussions with a lively, committed and well-informed group of colleagues, and this enabled me to begin to research, propose solutions to and publish in relation to some of the problems I was encountering in my role. It should be noted that the status of ELLS staff as Senior Lecturers, and therefore academic members of staff, militated to some extent against the potentially peripheral positioning of the unit in institutional terms. Wingate (2015) and Hyland (2016) have all drawn attention to the way that English for Academic Purposes (EAP) units can sometimes be relegated to a low-status service role, in which they 'support' students but have little impact on the key disciplinary learning in which students are engaged, and this is

reinforced when staff members in such units are on non-academic contracts. Although ELLS, now known as the Learner Enhancement Team (LET) has been situated in Library services, individual staff members have always been aligned to specific academic departments and have had the role of academics, which has resulted in some commitment to research and dissemination (see, for example, Lazar and Hale 2007; Lazar 2011; Thomas 2013; Bernaschina and Thomas 2014; Gimenez and Thomas 2015; Lazar 2015c; Lazar and Barnaby 2015; Pitt et al 2019). Such publications have been produced despite the challenge of very heavy teaching loads, an issue documented by Davis (2019) in her study of the considerable difficulties facing EAP practitioners in their efforts to research and get published. In my case, becoming a Senior Lecturer occasioned a complex shift in identity from being an ELT teacher and materials writer to becoming an academic, which involved engaging in different kinds of research and publication activities to those I had undertaken previously, a theme which will be discussed in this chapter.

4.3 English for Academic Purposes

As academics, members of the ELLS/LET team drew on a theoretical framework which can be described as 'principled eclecticism' (Widdowson 1990:51), in an attempt to meet the needs of an extremely diverse student population. For me, coming as I did from a background in English Language Teaching, a strong initial influence was the field of English for Academic Purposes (EAP), in particular its focus on both lexico-grammatical patterning. In this section, I discuss the influence of this approach on my thinking.

While there has been some debate about how to define EAP, Jordan (1997) draws on an early definition from ETIC (1975), produced by the British Council, which states that 'EAP is concerned with those communication skills in English which are required for study purposes in formal education systems' (Jordan 1997: 1). Jordan goes on to remind readers of a differentiation between 'common core' or generic EAP and subject-specific EAP, which relates to a particular discipline (Coffey 1984 and Blue 1988, cited in Jordan 1997:4). He also highlights the importance of study skills, such as note-taking, summarising and paraphrasing in any EAP course, although he stresses that students whose mother tongue is not English may already possess study skills in their own language, which may then just need to be transferred into English (Jordan 1997: 7-8). At the same time, Jordan refers to the linguistic

components needed in EAP courses, including a focus on specific terminology used in particular subjects, grammatical structures particular to specific registers and discourse analysis leading to an understanding of the structure of different academic genres (228 – 236). This emphasis on language mobilised for study purposes is consistently echoed in later definitions of EAP, including by Charles (2013: 137) who describes EAP as '…concerned with researching and teaching the English needed by those who use the language to perform academic tasks', and Hyland and Shaw (2016: 1) who emphasise that EAP is language research and instruction focusing on the 'communicative needs and practices of individuals working in academic contexts'. It is interesting to note that the two more recent definitions of EAP refer not only to the teaching of English needed for the academic context, but also to research into the types of language needed in the academic context. This is important as it demonstrates how EAP has become a '…major research field in its own right, responding to the demands of a widening circle of users' (Charles 2013: 137), including academics as well as students in Higher Education.

In the two decades since I began working at Middlesex University, EAP research has expanded significantly in homing in on the lexico-grammatical features of academic language. Corpus studies, which I discussed in relation to metaphorical language in Chapter 3, have been utilised to investigate these particular features of academic discourse. Studies have ranged from small-scale, such as a detailed focus on one text by Tribble (2002) to more extensive, such as the pioneering use of large scale-corpora by Biber et al (1999) and Biber (2006). Biber and his team (1999) used corpora to identify specific features of academic prose as compared to conversation, fiction, newspapers and academic prose, revealing a prevalence of nouns, adjectives, prepositions and the use of noun phrases with multiple modifiers. Later work by Biber and Gray (2010) has corroborated that academic writing, contrary to prevailing stereotypes, is grammatically less elaborated in its clause structures than generally supposed. Instead, it is characterised by modification within the noun phrase, either because of adjectives modifying a noun ("theoretical orientation"), or a noun pre-modifying a head noun ("system perspective"), leading to a condensed style which may be more difficult for novice writers to produce. Introductory *it* patterns (Hewings and Hewings 2002), abstract signalling nouns (Flowerdew 2003) and personal pronouns *I* and *we* (Harwood 2005) are just a few of the lexico-grammatical features in academic texts revealed

by corpus studies. Such lexico-grammatical features have also been shown to '….vary systematically according to discipline and/or genre' (Charles, Pecorari and Hunston 2009: 3), as demonstrated particularly in the extensive work of Hyland (1998, 2000, 2008). For example, Hyland (1998) has demonstrated that, contrary to another prevailing stereotype, scientific research writing is not purely objective and a 'series of impersonal statements of fact' (Hyland 1998: 6). Investigating a scientific corpus equivalent to 2,000 pages, he established that scientific research articles contain significant lexico-grammatical forms which are used to hedge, i.e. present their claims with a degree of caution and tentativeness so as to avoid being overly categorical.

Corpus linguistic studies have also facilitated the study of the phraseology of particular academic discourses, particularly in relation to the characteristics of different disciplines and genres (e.g. Pecorari 2009 on lexical bundles in Biology; Bondi 2009 on phraseological patterns relating to time in History). Such investigations of phraseology, building on Hyland's work on scientific writing (1998) have pointed to the importance of evaluation and the writer's stance in different research areas, ranging from medical research articles (Gross and Chestay 2012) to textbooks (Bondi 2012). A focus on hedging, evaluation and stance has naturally led to a consideration of some of the social factors influencing writers' production of academic texts, highlighting the notion that corpus methods need to incorporate a wider knowledge of the discourse community in which texts are produced, as expressed by Lynne Flowerdew (2002). She suggested making more use of ethnographic methods, such as the discussions with specialist informants in Hyland (1998, 2000), to enrich our understanding of the lexico-grammatical patterning revealed in corpus studies. Engagement with the perspectives of specialist informants within particular disciplines has always been a strong motivation in my work as an academic writing teacher, as can be seen in Lazar and Ellis (2011) and Lazar and Barnaby (2015).

The evidence from corpus studies of the specificity of certain linguistic forms in encoding particular meanings in academic writing underlines for me 'the constitutive importance of language in the academic context' (Turner 2004: 108). While my own works do not draw on empirical investigations of academic corpora, they all share an underlying assumption about the central importance of language in working with students on their academic writing,

even while alluding to the wider social context influencing academic writing practices, which I will discuss in a later section. As Biber (2006:1) expresses it: '…. all students – whether native speakers of English or non-native speakers – need to adjust to a wide range of tasks in the university accomplished through language'. This emphasis on a pedagogy which supports students in undertaking tasks 'accomplished through language' is a key theme in the works I have submitted in this chapter. For example, in Lazar and Ellis (2011), I acknowledge the need for students on PGCE courses to receive guidance in lexico-grammatical aspects of writing, partly through the provision of one-to-one tutorials, while the more general textual organisation required in their assignments is highlighted during large lectures. In Lazar and Barnaby (2015), specific activities are discussed which expand Education students' understanding of how specific grammatical forms (such as the passive voice, or present or past tense verb forms when reporting research) may be manipulated to transmit particular meanings. In Lazar and Ryder (2017), a key objective is the raising of awareness among academic staff regarding how the linguistic choices they make when providing feedback might impact on students' understanding of, and responses to, this feedback.

4.4 The influence of genre

Another important influence on my work as an academic writing teacher is the concept of genre, as can be seen in both Lazar (2011), and Lazar and Ellis (2011). My EAP background had highlighted the importance of language both semantically and syntactically, but it also exposed me to the idea of genre as an underlying framework for understanding global textual organisation. The term genre is difficult to define, since any definition inevitably brings together under 'one terminological roof' (Candlin in the Preface to Bhatia 1993) a range of disciplinary specialists including literary scholars, rhetoricians, computational linguists, cognitive scientists and language teachers. As the work of Swales (1990, 2004) and Bhatia (1993, 2004), had a strong influence on my understanding of the patterning of academic genres, I would concur with Swales's early definition of genre as a 'class of communicative events, the members of which share some set of communicative purposes' (Swales 1990: 58), and Bhatia's point that the shared set of communicative purposes '... shapes the genre and gives it an internal structure' (Bhatia 1993: 13). Both Swales and

Bhatia agree that the communicative purpose shaping the genre is mutually understood by the professional or academic community with which it is identified, and that it is often highly structured and conventionalised. This formulaic, predictable nature of genres is captured in both their work in terms of 'move' structure and 'typical patterns of linguistic realisation' (Flowerdew 2002: 2), concepts which confirmed for me the 'constitutive importance of language' (Turner 2004) in working with students on their academic writing, and which I was able to usefully apply in both Lazar (2011) and Lazar and Ellis (2011). Additionally, their work also sensitised me to the fact that genres are not only mutually understood within a particular academic community, but are also '…performed by members of specific discourse communities' (Flowerdew 2011:14). This applied linguistics approach to genre has the great merit of recognising that genres not only have specific linguistic features, but also exist within a social context, an approach which, according to Charles (2013), converges with other research traditions investigating genre, such as Rhetorical Genre Studies and systemic functional linguistics (SFL).

Understanding the social context within which a genre arises is central to my understanding of genre in both Lazar (2011), and Lazar and Ellis (2011). In the former, I explore how writing specialists can help students develop reflective writing skills by drawing on the 'homely genre' (Johns 1997) of oral narrative, a contribution to the field with uses linguistic analysis of narrative to analyse classroom encounters related reflective genres. In this book chapter, I was particularly concerned to make use of the pervasive genre of oral narrative, since it was a useful tool for analysing the localised interactions I was having with students in tutorials. I also felt that it was a genre that students could 'own', even while it provided a stepping stone towards familiarity with the written genres of the university. In the latter, sensitivity to the social context entailed working with a group of disciplinary specialists, lecturers on a Post-graduate Certificate in Education, as they themselves established consensus on the structure and content of a newly emerging genre which was in the process of being created. At the time these works were published I was unaware of the work of Miller (1984), arising from the field of composition and rhetoric studies in the US. I now find her emphasis on genre as 'typified social action associated with a recurrent situation' (Devitt 2004:3) particularly striking, since it emphasises the social nature of genre, its functions within social groups and its connections with issues of power, concepts highlighted by many

researching academic writing (Benesch 2001; Lillis 2001; Tardy 2011; Hyland 2018). It could be argued that in seeking to make visible the workings of particular genres, academic writing teachers are enabling their students to engage in social actions which position them more legitimately in a particular disciplinary community. But does this enable students to become more powerful, or to simply follow the conformist conventions of a set genre?

This issue of 'constraint versus creativity' is one which has been explored from the outset by scholars of academic writing genres. Devitt (2004:4), for example, considering the impact on genres on individual writers, describes genres as both encouraging standardization and enabling variation, thereby both constraining and enabling the creativity of the individual. Hyland and Hamp-Lyons (2002: 9) in the first volume of *the Journal of English for Academic Purposes* go further in posing the question of whether the job of the academic writing teacher is '…to replicate and reproduce existing forms of discourse (and thus power relations) or to develop an understanding of them so they can be challenged?' Defending EAP practitioners working on genre, they go on to acknowledge a body of work in EAP which avoids a formulaic approach to teaching genre, by mobilising 'students-as-ethnographers' (Johns 1997), an approach also captured in Swales' view that practitioners should work with genre in a manner which aligns with 'rhetorical consciousness-raising" (Swales 2004). Such approaches avoid being prescriptive about the fixed structure of a genre, instead encouraging students to develop the analytical skills to investigate the complex, variable and sometimes unstable genres with which they may have to engage (see, for example, Swales and Feak 1994, 2000).

In my own case, the two works in this section influenced by approaches to genre (Lazar 2011, Lazar and Ellis 2011) embody a loose approach to genre in which genre is used as a heuristic tool *by practitioners* in their interactions with both staff and students, a contribution which I believe to be of value to practitioners, but which has been neglected in the literature to my knowledge. This approach arises partly from the view that because there is so much diversity both within and across genres, it can be problematic 'to try to apply the findings of genre studies explicitly to instructional situations' (Tardy 2011: 83). In addition, as a practitioner working with very limited time, resources and expertise, any type of corpus analysis leading to a broad categorisation of specific academic genres, as

demonstrated for example in the work of Nesi and Gardner (2012), would have been impossible for me. Since I was working with a very wide range of students in departments as varied as education, performing arts, computing, product design and nursing, it would have been very time-consuming to gather together a representative corpus of student essays for analysis, even though some could have been subsumed under broad headings, such as 'reflective narratives'. My approach, therefore, was to work with the concept of genre in a more dynamic way. Swales, writing in 2009, in seeking to define genre in a way that consolidated the perspectives of ESP specialists, rhetoricians and systemic-functional linguists, has identified a 'suite of six metaphors' which he believes illuminates our understanding of genre, including Bazerman's 'Frames of Social Action', leading to 'Guiding Principles' (Bazerman 1997; cited in Swales 2009). In Lazar (2011) I use the structure of oral narratives as an analytic tool, or frame of social action, for practitioners who might wish to identify students' difficulties in moving from personal anecdote to reflective writing. Valuing the kind of oral genre which students utilise in conversation with writing tutors enables them to bridge the gap between their own lived experience and writing in higher education. In Lazar and Ellis (2011), I use the concept of genre to analyse and interpret the assessment guidelines and assessment criteria devised by a team of Education specialists in order to support their post-graduate students in writing a course assignment. This enabled me to deconstruct the specific rhetorical 'moves' required in each section of the assignment, and to make them more transparent to students. It also enabled me to link the standard university documentation (i.e. assessment guidelines and criteria) employed by staff in a particular discipline to the models and frameworks typically used by EAP lecturers, in other words, to make links between institutional documentation and a guiding concept in EAP. I would argue that this broad approach enables time/resource-poor practitioners of academic writing to deploy the concept of genre creatively as a heuristic or analytical tool to inform their pedagogy when working with both students and staff, and I believe that the two works just mentioned make an original contribution in suggesting how practitioners might do this.

4.5 Academic literacies

As can be seen in the two previous sections, a strong influence on my approach to the teaching of academic writing, arising from my earlier experiences as an EFL practitioner, is my belief in the centrality of language and the power of genre in shaping meaning. However, given the context of widening participation described in Section 4.2.1, my work has also been influenced by the growing scholarship around academic literacies, sparked by Lea And Street (1998), in which they challenge 'deficit notions' of literacy among student writers. Such deficit notions frame literacy at the university as a fixed set of transferable skills, easily separable from particular contexts, which learners need to acquire in order to master academic writing. Such an approach tends to emphasise students' 'inability' to write, and tasks writing teachers with correcting this deficit. In contrast to this 'decontextualised skills' model of academic writing, Lea and Street suggested two further models: more or less implicit academic socialisation into given genres and practices; and situated, shifting and contested literacies, which recognises the complex social nature of academic practices and their relationships with issues of power and ideology.

As an EAP practitioner in my early years at Middlesex University, the notion of socialising students into given genres and practices made sense, since it seemed to allow for a focus on language as well as academic conventions such as citation and referencing. It also seemed to meet the remit of supporting students in achieving their academic goals by making the practices of the academy more transparent and democratically accessible, values to which I strongly subscribed. This was clearly a strong impetus for the development of a university-wide online resource facilitating the development of academic writing, as described in Hale and Lazar (2007). Nevertheless, given the complex nature of the student body at this post-1992 university, other important strands in academic literacies research began to pose challenges to the 'academic socialisation' model which I initially espoused.

The first of these is the significant link between identity and academic literacies. My daily encounters with students from many different backgrounds and disciplines highlighted the way in which learning to write in the manner that was regulated by the university often occasioned a complex negotiation of '…personal and social senses of identity…' (Lillis 2001: 161). Such negotiation is sometimes uncomfortable or even painful for students, as

described in ethnographic research (see, for example, Ivanic 1998, Lillis 2001 and Thesen 2001). The shifts in identity which my students experienced moved beyond 'individual biography and circumstance' (Lillis and Tuck 2016), and could be framed in broader political terms, linked to the position of 'new universities' within a socially stratified system of higher education. Thus, in Lazar (2011: 177), I acknowledge that '…informal storytelling was entirely natural' to many of my students from non-traditional, non-academic backgrounds, whereas having to write academically required a shift in which lived personal experience was subsumed, or even effaced, in writing course assignments. In Lazar and Barnaby (2015), I incorporated tasks regarding the relationship between identity and grammar into classroom discussions (pages 292 – 293) in an attempt to acknowledge this link for students, a connection which had previously been largely absent, to my knowledge, in the design of classroom materials. In Peyrefitte and Lazar (2017), I deliberately designed classroom activities which began with the students' own understandings of the concept of suburbia, which were highly diverse and related to their own backgrounds and lived experiences, before asking them to engage with sociological concepts relating to this (pages 64-65).

A second strand is Lea and Street's focus on shifting literacies. Instead of reinforcing the inflexible and monolithic tradition of 'essay writing', academic literacies researchers argue for the opening up of the academy to new genres and practices, which accommodate students' variability of background, experience and discipline. Such 'opening up' includes a consideration of the 'out-of-college' literacies which students bring to their studies (Ivanic et al 2009; Lea and Jones 2011) as well as 'diversification of the kinds of semiotic resources that could be used for academic meaning-making' (Lillis and Tuck 2016), including juxtaposition to encourage dialogue (Lillis 2011), multi-modal approaches (Thesen 2001), promoting alternative genres for writing academically (English 2011) or creative techniques for approaching academic writing (Creme and Hunt 2002). Interestingly, since Middlesex has always had strong practice-based courses (such as nursing, social work, teaching, sports science, animation and fashion),the teaching of academic writing has necessarily been linked to a very wide range of genres, many of which can be considered genres 'in the making', as described in Lazar and Ellis (2011). Nevertheless, the academic literacies emphasis on incorporating new practices in teaching was a spur for me to broaden my pedagogic repertoire beyond the conventional practices of a typical EAP class. Thus, in Lazar

(2011), I utilised oral storytelling as a bridge to academic writing. In Lazar and Barnaby (2015), I included discussions on the relationship between grammar and identity in classroom activities. In Peyrefitte and Lazar (2017), we made use of visual images from both historical and contemporary estate agents' brochures to initiate an exploration of the changing nature of suburbia, as well as to encourage students to begin to develop sociological research skills.

A third strand in academic literacies work which has influenced my thinking is the importance of paying attention to students' multilingualism and the vernaculars which they bring with them to their studies (e.g. Canagarajah 2002; Ivanic et al 2009). In Lazar (2011), I propose that teachers of academic writing in universities become more open to the use of the mother tongue in classroom encounters if this is practicable, and in Lazar and Barnaby (2015), I aim to acknowledge and support students' multilingualism in classroom activities. A key driver for this approach was my awareness of how invisible the multilingual repertoires of students may be, particularly if these are not validated by the university, and the wider society, as a form of 'elite' bilingualism (Odeniyi and Lazar 2019; Preece 2019). I am keenly aware that the acquisition of particular languages, or varieties of language, is often a socio-political question, and it is a matter of both regret and shame to me that I grew up, as a privileged white South African, with not even a basic knowledge of Zulu or Sotho, just two of the African languages surrounding me.

Despite the influence of academic literacies on my thinking, my response to integrating it in my practice has sometimes been an uncomfortable struggle for two main reasons. The first is that its focus on 'the producer or meaning-maker' (Lillis and Tuck 2016), while a necessary corrective to the overriding emphasis on text in early EAP research, sometimes meant that I felt insufficient attention was being paid to the specificities of language in writing. For this reason, I purposely undertook to submit a proposal for a book chapter to a collection aiming to link the academic literacies theory to classroom practices – this was subsequently published as Lazar and Barnaby (2015). At the time of writing this I felt a sense of 'risk' (Thesen and Cooper 2014) in trying to combine concepts drawn from applied linguistics (such as 'noticing') with the broader more political concerns of academic literacies, and I now understand this as an anxiety about being accepted in the 'ACLITS' (academic literacies)

disciplinary community. I am pleased that, at the time of this writing, there appears to be slightly more convergence now between disciplinary groupings, such as EAP and academic literacies (see, for example, Lillis and Tuck 2016; Hyland 2016), since when Lazar and Barnaby (2015) was written, these different communities appeared to be separate, as well as occasionally hostile to each other. I am also pleased that this dual approach, across disciplinary boundaries, has been endorsed by teachers of academic writing to Law students at the University of Cape Town who state that:

> In keeping with our dual focus on academic literacies and ESP approaches, the work of Lazar and Barnaby (2015: 296), who write positively about the value of linking discussions about sentence-level grammar to ones about identity and access, is important. This entails not only alerting students to the form and function of the discipline's genres but to how grammar functions as a meaning-making tool which takes into account one's situatedness and audience. (Bangeni and Greenbaum 2019)

A second issue for me is posed by the 'critical orientation' of ACLITS and its conceptualisation of EAP as 'normative' (Lillis and Scott 2007), a critique echoed in the work of critical EAP theorists, including Pennycook (1997), Benesch (2001), Canagararjah (2002) and Casanave (2004). This work has created 'greater self-awareness among practitioners' (Hyland 2018) that no approach to pedagogy can be politically neutral. It seeks to make visible the social construction underpinning academic assignments, including power relationships and transmission of particular ideologies (Paltridge 2004). Within the ACLITS tradition, such a perspective has enabled researchers to consider, for example, the way that institutional language manifests in how feedback is given to students so that the power of lecturers is reinforced (Lea and Street 1998; Lillis 2003), with students being given little agency, an issue I explored in Lazar and Barnaby (2015). Nevertheless, the view that teaching students 'normative' forms of writing is 'accommodationist' (Benesch 1993) has posed a dilemma for me in my everyday teaching in the post-1992 setting, where many of the students are the first person in their family to go to university and may not use standard English in their everyday lives. My somewhat uneasy position is that it would be a dereliction of duty not to support students in accessing 'normative' practices, whether these are more standardised genres (such as lab reports in Psychology, or reflective essays in nursing), or the use of standard English in high-stakes assignments, which enable students, for example, to become school teachers. It could be argued that this accommodationist

perspective is present in Hale and Lazar (2007) and Lazar and Ellis (2011), but my view is that this perspective does not preclude acknowledging the richness of students' pre-university backgrounds and experiences as a source for knowledge-making, or the conflicts of identity that may arise for them when writing academically, matters which are mentioned in Lazar (2011), Lazar and Barnaby (2015) and Peyrefitte and Lazar (2017).

4.6 Embedding academic literacies and collaboration

A further key influence on the works discussed in this chapter is the notion of embedded writing instruction, which has necessitated collaboration between myself, as a writing specialist, and subject specialists/disciplinary experts, as described in Hale and Lazar (2007), Lazar and Ellis (2011), Lazar and Barnaby (2015), Lazar and Ryder (2017) and Peyrefitte and Lazar (2017). From the early 2000's, I came to realise, together with colleagues in our team, that providing generic bolt-on voluntary writing support was not addressing the needs of a highly diverse student body engaged in discipline-specific writing. Influenced by the priority given to discipline-specific writing pedagogy in Writing in the Disciplines (e.g. Deane and O'Neill 2011) and Writing Across the Curriculum (e.g. Bazerman et al 2005), we gradually began to move towards a model in which writing specialists work alongside disciplinary specialists (e.g. Jacobs 2005, Thesen and van Pletzen 2006, Morley 2008; Wingate, Andon and Cogo 2011) in order to embed developmental work on academic literacies into the curriculum. 'Embedding' is a somewhat contested term, but my understanding of it builds on the work of Dudley-Evans and St John (1998). They identify different stages when writing specialists and disciplinary specialists work together, moving from co-operation to collaboration to team-teaching. Optimal embedding is considered to involve close collaboration and team-teaching between writing specialists and disciplinary experts (Jacobs 2005; Wingate 2015 and 2018), and is demonstrated in Lazar and Ellis (2011), Lazar and Barnaby (2015) and Peyrefitte and Lazar (2017), thus contributing to the growing literature on how this might be done in different disciplines.

This approach was not without its difficulties, since collaboration required flexibility and persistence in, firstly, establishing links with subject specialists from the slightly peripheral institutional positioning of a 'support service' and, secondly, in identifying student needs and designing and delivering appropriate embedded sessions. In discussing trans-

disciplinary research, Griffin, Hamberg and Lundgren (2013: 9) acknowledge the challenges of working with people from other disciplines with different paradigms, resulting in '…the loss of belonging associated with moving into unknown territory, the discomfort of difference'. However, they also celebrate the ways that this can also help to generate fresh ideas and partnerships. This positive generation of new ideas has certainly been my experience in all the works under discussion.

I note that collaboration involves openness and generosity in the creation of new knowledge. Given the context in which universities now function, the 'ownership of ideas', and who gets rewarded for them, is often signalled in the bibliographic details of authorship. I would like to acknowledge the generosity of all my collaborators, beginning with Lynne Hale as my line manager (Hale and Lazar 2007) in appointing me to lead on devising, delivering and writing about the project described which was conducted by a team with strong disciplinary allegiances to both EAP and ACLITS. The project described the complexities of a team-based approach to online publishing in-house, which at that stage was still uncommon. Two later collaborators, Eddie Ellis (Lazar and Ellis 2011) and Beverly Barnaby (Lazar and Barnaby 2015), as academics in the Education Department, enthusiastically supported my approach to enhancing their students' writing skills, while also contributing their strengths as experienced educators with a broad knowledge of UK education practices beyond the applied linguistics paradigms with which I was familiar. Likewise, the expertise of both Magali Peyrefitte (Peyrefitte and Lazar 2017) as a sociologist, and Agi Ryder (Lazar and Ryder 2017) as an educator within HE, enabled fruitful collaborations in which mutual benefit was derived from joint sets of knowledge and expertise. Except for Lazar and Ryder (2017), my position as a co-author in these works is that of a university teacher of academic writing. However, Lazar and Ryder (2017) was written from my changed perspective as an educational developer working beyond the field of applied linguistics, and highlights the way that disciplinary knowledge from applied linguistics (focusing on the language of feedback) can make a useful and original contribution to a different disciplinary community, in this case that of educational developers.

4.7 From 'reflection-on-action' to Action Research

In this chapter, I have considered my professional trajectory from a rather narrowly bounded version of EAP towards a more wide-ranging approach to teaching academic writing, which acknowledges the broader social context, the instantiation of identity in writing, and embedding within disciplinary communities. The six works discussed in this section also embody the journey from the 'reflection-on-action' (Schon 1983, 1987, 1991) of the classroom teacher towards a more systematic, critical and evidence-based approach to classroom research. In all six works, the starting point has been 'questions, puzzles and curiosities' (Casanave 2015: 122) relating to a specific problem encountered at the chalk face. For example, in Hale and Lazar (2007), the challenge was the need to develop an online resource to support academic writing, as we did not have sufficient resources to provide face-to-face teaching for all our students. The collaborative writing process we devised developed organically as a way of ensuring quality and valuing multiple perspectives. In Lazar and Ryder (2017), the problem was the recognition that university lecturers often give feedback to students in ways which are either difficult to understand or emotionally counter-productive. In other words, every work in this section originates with a classroom problem, situated in a specific context, with the aim of finding a practical solution, frequently through the use of carefully devised classroom materials.

The classroom materials devised were intended to be contextually relevant and ethically committed to supporting the widening participation agenda by making visible and accessible the language and practices of the academy. They drew on my prior practices as a materials writer in applying retrieval from repertoire by utilising the types of interactive tasks common in Communicative Language Teaching. Collaboration with experts from other disciplines also allowed for 'conceptual combination' (Ward and Kolomyts 2010), such as the tasks devised for use with archived brochures in order to develop sociological understanding (Peyrefitte and Lazar 2017).

Within the field of Applied Linguistics, research has been defined as a systematic process of inquiry, consisting of a question, problem or hypothesis, the gathering of data in response to this, and the analysis and interpretation of this data (Nunan 1992). Phakiti and Paltridge (2015: 10) emphasise that this requires '…planning, organizing and ethical considerations as

well as systematic and careful analysis of data, and sound interpretations and conclusions on the basis of evidence and inferences being made.' This means that past research needs to be considered, and mistakes in collecting data or making claims beyond available evidence need to be avoided. All the works submitted in this chapter are qualitative investigations in that they are locally situated, with close attention given to contextual factors, generating interpretations made inductively by myself as both the teacher/research investigator (Richards 2015). From this perspective, Hale and Lazar (2007), the earliest work, is necessarily situated within the notion of 'teacher research' in that it was designed to simply improve practice by understanding the working context of myself and the team of which I was a part (Borg 2013). This description of a web-based project was initially presented as a team effort at a BALEAP (British Association of Lecturers in EAP) conference, and can be understood as an expository account of teacherly experience, drawing on the recorded voices of team members as 'data'. Its aim was the sharing of good practice relating to web-based pedagogic writing prior to Web 2.0, and of course, some of the issues alluded to in the chapter, such as the difficulties of reading on-line, have now been superseded by improved Web 2.0 technology which has also enabled extensive interactivity through social media platforms.

The writing of Lazar (2011) began with the problem of 'stuckness' of student writers, which was then theorised by applying Labov's (1972) structure of narratives, an example of theory arising from practice rather than the other way round. In fact, writing this book chapter provoked considerable anxiety in me, since it originated as a form of subjective and personal practitioner enquiry, delivered as a plenary talk at a conference on genre and corpus linguistics (AELFE 2009, La Manga, Spain), in which the other plenary speakers, Douglas Biber and John Flowerdew, were experts in data-driven quantitative approaches to corpus linguistic analysis. I had agreed with the conference organisers that my plenary would focus on classroom experience, but I struggled initially with both the content and form of the presentation and the subsequent book chapter. The content drew on subjective personal experience as a writing teacher, with fairly informal gathering of the data, consisting of students' accounts of their experiences as well as samples of student writing. The form posed a challenge in that I wanted to move away from the more 'objective' and 'scientific' positionality of writers on corpus linguistics, and so attempted to organise my own

perspective at meta-level by using Labov's structure not only to describe students' experiences, but as sub-headings in the published chapter. This attempt to work more creatively with form in an academic article felt aesthetically satisfying to me, and I now believe that this approach aligns with what Casanave (2015: 128) has described as a 'critical post-structural perspective' in which validity in applied research is partially replaced by 'legitimation' (Denzin 1997), i.e. subjective, emotional, moral or political elements in texts which challenge traditional claims of empirically objective authority.

The four later works (Lazar and Ellis 2011, Lazar and Barnaby 2015, Lazar and Ryder 2017, Peyrefitte and Lazar 2017) can be considered to align more closely with an Action Research (AR) paradigm, even though only one (Lazar and Ryder 2017) explicitly mentions this approach. Burns (2010) describes AR as intervening in a deliberate way in a problematic situation so that changes and improvements in practice can be brought about. In three of the four works described, part of the intervention involved the design and use of particular classroom materials, devised to address a specific problem. In Lazar and Ellis (2011), the classroom materials aimed to improve students' grammar in academic writing while simultaneously acknowledging the validity of the non-standard vernaculars they used outside the classroom. In Peyrefitte and Lazar (2017), I devised classroom materials drawing on authentic 1930's and contemporary estate agents' brochures, with the goal of improving students' research skills and sociological understanding. In Lazar and Ryder (2017), the classroom materials were designed to initiate discussions with academic staff regarding the impact of linguistic choices on the effectiveness of feedback. I believe that the focus on *devising and utilising classroom materials* as an intervention in action research for generating change or improvement is a neglected area in the writing on materials development, and my works are practitioner accounts of how this could be remedied.

A key feature of action research is its recursive and iterative nature, with proponents such as Kemmis and McTaggart (1988; cited in Burns 2010) proposing a four-stage cycle which I have summarised as follows:

1. Planning: identifying a problem and producing a plan of action as to how to improve it

2. Action: deliberately intervening in the teaching situation over a period of time in order to address the problem
3. Observation: systematically observing the effects of the action and documenting the actions and opinions of the participants
4. Reflection: reflection, description and evaluation of the action, with the possibility of undertaking another cycle of action research

All the works submitted in this section broadly follow this approach, although it has been criticised for being overly rigid in its fixed sequence (McNiff 1988; Burns 2010). I would certainly concur with Burns that, in reality, the planning, delivery and making public of such 'systematic enquiry' (Stenhouse 1981) involved a complex process which was not always linear. Nevertheless, it has been a useful paradigm in enabling me, as a practitioner, to solve professional problems (Wallace 1998). At the same time, action research has also sometimes been utilised as a form of critical praxis, which revolves around the central element of 'change and improvement of the social conditions of people's lives' (Troudi 2007: 92). While I would not make such grandiose claims for my works in this chapter, I do believe that investigating and acknowledging students' vernacular linguistic skills (Lazar and Barnaby 2015), non-traditional concepts of suburbia (Peyrefitte and Lazar 2017) and non-elite linguistic repertoires (Lazar and Ryder 2017) are all ways of foregrounding the kinds of knowledge which are resources for the students and staff with whom I have worked, yet which may remain invisible in the socially stratified spaces of the academy.

One question which arises is the extent to which these accounts 'show their workings'. Holliday (2016), in discussing qualitative research, underlines that it places less of a burden of proof than quantitative research, and that it is closer to a painting than a photograph in interpreting and representing reality. However, in order to manage this subjectivity so as to preserve scientific rigour, research of this nature needs to be very explicit about each stage of the research process, with the researcher justifying every move that is made. This explicitness means that, in the case of action research, the emphasis is on credibility, rather than reliability involving the generalisability of findings in all contexts (Wallace 1998). Lazar and Ellis (2011) and Lazar and Barnaby (2015) describe specific teaching interventions which are then evaluated and theorised. However, the gathering of data and results could be described more explicitly in each case. For example, in Lazar and Ellis (2011), the

questionnaires used with students could have been included in an appendix, while in Lazar and Barnaby (2015) questions for the semi-structured interviews with lecturers could have been included, and the methodology used in analysing the lecturers' marking annotations and grammar corrections could have been described. In Lazar and Barnaby (2015), the views of the lecturers who participated in the study could have been invited to read and comment upon my interpretations of their marking, with the comments from this 'member checking' incorporated into the final publication (Friedman 2007). Similarly, explicit information about ethical procedures and the granting of consent by participants should have been included in all the accounts.

The six works discussed in this chapter demonstrate my trajectory from a teacherly position in which publication is a form of story-telling from the chalk face to a perspective in which there is greater awareness of the need to be more systematic, data-driven, explicit and credible in investigating classroom interventions. This change is intertwined with the journey I have made as a teacher and materials writer of ESOL to a specialist in academic writing who is also a university lecturer.

Chapter 5: Conclusion

5.1 Contribution of the submitted works

This context statement has provided an account of the origin, writing and reception of the published works I have submitted for a PhD by Public Works. These works range from classroom materials intended for use by learners of English (Lazar 1999; Lazar 2003) to resources for teachers or teacher educators (Lazar 1993) to journal articles and book chapters, directed at both teachers and academics teaching English or academic writing (e.g. Lazar 1996a; Lazar 1996b; Lazar 2011, Lazar and Barnaby 2015). The overarching theme uniting all the submissions is the creation of materials, resources or procedures for classroom use which enable learners of English or students of academic writing to develop their language proficiency and/or their understanding of academic writing practices. In this context statement, I have described how, in writing the submitted works, I have constantly engaged in deep reflection with regards to both the practical and theoretical issues of writing classroom resources. Such reflections have enabled me to 'solve' certain practical problems but have also propelled me forward in questioning particular aspects of current practice so as to develop new theoretical perspectives.

It is my contention that my submitted works have made a significant and original contribution to knowledge, practice and scholarship in a number of different ways. Firstly, they bring together contrasting paradigms from different disciplines to generate new insights, which can then be applied to the design of classroom materials and procedures. Thus, Lazar (1990) utilises a structuralist framework from literary studies to generate classroom activities designed to use novels with learners of English, while Lazar (2011) applies narrative analysis to conversations with students who are struggling with reflective assignments as a heuristic to help them generate academic argumentation. Lazar and Barnaby (2015) utilises the procedure of 'noticing' grammar constructions, discussed in the ELT literature, to raise students' awareness of grammar as a tool for making meaning, while also acknowledging the situatedness of students' own language repertoires. Lazar (2015a) exploits the semiotic theory informing post-modernist children's books to make the case for their use as a resource with teenage and adult learners of English. Lazar and Ryder (2017)

utilises insights from linguistic analysis of lecturers' feedback comments to devise activities which alert lecturers from many different disciplinary backgrounds to the elements of effective feedback. When discussing EAP, Harwood and Petrić (2011: 253) recommend that EAP '…could benefit from adapting and adopting knowledge from a wider disciplinary base', and I believe that such cross-fertilisation from literary studies, education and sociology, for example, applies to ELT in general.

Secondly, the works provide extensive collections of classroom materials which, at the time of publication, focused on neglected groups of learners or a neglected aspect of linguistic proficiency. Thus Lazar (1999) makes use of literary texts to develop the language proficiency of elementary and intermediate learners of English when previously only advanced learners had been catered for. Lazar (1996c) and Lazar (2003) focus on the importance of metaphorical language in language acquisition, and provide a comprehensive range of activities to enhance learners' understanding of and engagement with it. Lazar (1993) aims at a dual audience of both teachers and teacher educators, the latter being a hitherto neglected audience in the field of using literature in ELT.

Thirdly, the works engage with socio-historical change and technological developments in order to devise original teaching resources and activities. Thus Lazar (1993, 1994 and 1999) include post-colonial literary texts as part of a commitment to widening the canon and engaging a wider diversity of students, at a time when such texts were by and large absent from literary texts used in the classroom. Hale and Lazar (2007) describes the development of an online writing resource, aimed at the whole student population of a university, an ambitious project before the development of Web 2.0. Lazar (2008) explores the ways in which the affordances of the internet, in terms of hypertext and social media, can be exploited to promote the teaching of literature in language courses. All of these areas were under-represented in the literature at the time my works were written.

As well as considering the contribution of the submitted works to knowledge and scholarship, this context statement has also offered an analysis and critique of their shortcomings, particular in relationship to shifts in disciplinary understandings. Such shifts in disciplinary knowledge, which are congruent with the increasing professionalization of ELT over the period of writing, include the foregrounding of global Englishes (e.g. Kachru 1992; Graddol 1997, Kirkpatrick 2007; Jenkins 2007), the development of sophisticated corpus

analysis to investigate a large variety of genres and language varieties (e.g. Hyland 1998, Biber et al 1999; Charteris-Black 2004; Deignan 2005; Biber 2006; Nesi and Gardner 2012); the increasing application of empirically based research methods to ELT practice (Nunan 1992; Phakiti and Paltridge 2015; Holliday 2016; Dörnyei 2007), and the growth of EAP and ACLITS in response to increasing populations of university students and academics around the world needing to write in English (e.g. Dudley-Evans and St John 1998; Ivanic 1998; Lea and Street 1998; Lillis 2001; Charles 2013; Hyland and Shaw 2016; Lillis and Tuck 2016).

These shifts in disciplinary knowledge are paralleled by the shifts in my own experience as the writer of the works presented in this submission. This trajectory has taken me from being a teacher and materials writer to becoming an academic; from my humanities background as a student of literature to an understanding of the more empirical methods used in linguistics and educational research; from a focus on 'non-native' speakers of English to university students with multilingual repertoires; from novice materials writer to more experienced academic writer; from solo writing to collaborative teaching and writing. Such shifts were stimulated by the personal, disciplinary and professional contexts in which I have found myself and I will now discuss the impact of the interconnection between these contexts and my writerly self, as well as the two other ancillary themes I identified in Chapter 1, as I believe they may offer some insights for other writers of classroom materials and resources.

5.2 The writer in context

As described in this context statement, transitions in writing from one context to another have often been a great source of anxiety to me, which I understand as an identity shift underpinned by the desire to be accepted in the 'new' community of practice/disciplinary community. Yet, paradoxically, this anxiety has generated newly invigorated forms of creative practice, as it has enabled me to draw on elements in my previous experience (such as my lexicographical skills) to innovate in materials design (such as in Lazar 2003). In some cases, the anxiety has been fuelled by my questioning of the legitimacy of the practitioner in increasingly specialised research communities, especially since practitioners within ELT may not always have the time, resources or expertise to utilise the full insights from, for

example, corpus linguistics. Nevertheless, making the case of the practitioner in the context of highly specialised research, as I did in Lazar (2011), proved to be a fruitful endeavour as it enabled me to find patterns in my tutorials with students, and therefore a possible pedagogic framework, to support and engage them in writing reflectively. Similarly, working 'against the grain' of most ACLITS work, which has tended overall to address wider social and ideological concerns relating to identity with a lesser focus on lexico-grammatical aspects of language, enabled me to find a way of marrying an ELT-derived focus on grammar with questions of identity (Lazar and Barnaby 2015).

I see many of my works as giving voice to the practitioner, working on a small-scale in pedagogic spaces. The works are, for me, about 'an ethics of care' (Noddings 1984), which privileges relatedness in attempting to transform learning. This relatedness should be embodied in classroom materials through a careful consideration of the learner, their cultural and social backgrounds and their level of linguistic proficiency. As mentioned in Chapter 2, anticipation or knowledge of these considerations when publishing for a global market, in particular, is extremely problematic, and depends on a highly provisional 'mental construct' of the learner. In this regard, I would concur with those who argue that ideally materials should be published more locally so as to be more context-driven, or if they are published globally they should enable both teachers and their students to make more personalised and localised choices (e.g. Tomlinson and Masuhara 2017; Dat Bao 2017). My own trajectory, as delineated in this context statement, has enabled me to move from the construct of the intended reader/learner in my earlier writings to engage increasingly with the lived experience of my own real-world students.

An 'ethics of care', whether exhibited in the labour of selecting non-canonical texts for classroom use, or a commitment to acknowledging the often invisible multi-lingual repertoires of university students, is, for me, a localised, small-scale way of enacting a kind of social justice. Access to language as a form of creativity, choice and power is central to this for me, and linguistic considerations are thus at the core of the works discussed in this context statement.

The tension of working within the constraints of global publishing in a market-driven economy has posed significant challenges, but I am mindful of the role of different 'academic brokers' (Lillis and Curry 2010) who have enabled me to navigate these tensions

with greater confidence. I am also mindful of the benefits of collaboration, especially in relation to embedded academic writing support within Higher Education, since it enables university teachers of writing to devise more situated, meaningful forms of pedagogy for students from specific disciplines and to challenge traditional models of developing EAP as a bolt-on to mainstream courses.

On a personal level, materials design, like all forms of creative design, necessarily carries some imprint of the writer's autobiographical self. In my case, I can see the imprint of the moral and political questions which engaged me when I lived in South Africa, and the imprint of my identity as a mother is evident not only in the exposure I have had to particular resources (such as children's picture books and fanfiction sites for teenagers), but also in the strong, continuing motivation to attain a "linguistic presence" through writing which began in my early years of mothering. Such motivations surely underpin even the most technical form of materials writing, yet arguably the dominant discourses describing and analysing materials writing tend to occlude this personal, subjective dimension.

5.3 Writing practices

As discussed in Chapter 1, a material writing within ELT alludes to the 'intuitions' of the writer, as well as the deployment of tacit principles (Hadfield 2014) when writing. In this sense, it seems a mysterious process, difficult to research or describe. Nevertheless, in this context statement, I identify certain aspects of this process which have been helpful to me in writing and which I hope might be of value to others working in the field.

The works discussed in this context statement all draw on a range of research practices from the finding of suitable texts (Lazar 1993, Lazar 1999) to the use of relevant theory (Lakoff and Johnson's conceptual metaphor) to inform materials design. However, while in the aforementioned cases the research preceded the writing, in other cases, the writing arose from the framing of a classroom problem, which was then researched and theorised (e.g. Lazar 2008, Lazar 2011, Lazar and Barnaby 2015). This underscores my position as a practitioner in enabling theory to derive from concrete classroom problems and to then inform the design of classroom materials, which are used as interventions to address the problem. Thus, a varied range of research practices are necessarily employed in the initial

design of materials, including piloting of materials, as is often undertaken by publishers, or completing the evaluation stage of an action learning cycle in small-scale classroom research.

As mentioned previously, the notion of 'conceptual combination' (Ward and Kolomyts 2010) is especially pertinent, as the classroom materials devised in many of the works arise from combining different disciplinary areas, such as literature and linguistics (e.g. Lazar 1990, Lazar 1993) or EAP and ACLITS approaches (Lazar and Barnaby 2015); or 'importing' approaches from one discipline or community of practice into another (e.g. CLT-type activities used in Peyrefitte and Lazar 2017, or Lazar and Ryder 2017). Cross-disciplinary encounters for ELT professionals may thus be a fruitful way of engendering innovative approaches to materials writing, as well as enabling ELT professionals to contribute to other disciplines. It is, therefore, pleasing to me that Lazar and Ellis (2011) is now cited in the literature on learning and teaching in Higher Education (Hendry et al 2016). Additionally, Peyrefitte and Lazar (2017) is recommended as an example of an innovative approach in a review of a book about sociological research methods, particularly suitable for courses in research methods (see Patterson 2019).

Hadfield (2014) has discussed the materials writer's tacit use of principles, and these may be considered as separate from 'retrieval from repertoire'. I understand 'retrieval from repertoire' (Tomlinson 2012) as encompassing the semi-automated application of particular activity types, in my case, those in common usage in Communicative Language Teaching (e.g. jigsaw reading, ordering activities, sentence-completion, gap fills). In contrast, principles are broader underlying conceptual frameworks which determine the overall design of materials. Tomlinson (2012) has made a strong case for materials writer to articulate and apply explicit principles to the design of materials, rather than simply always proceeding intuitively or opportunistically. Such principled frameworks or criteria could be applied to the 'ongoing evaluation of the developing materials ' and according to Tomlinson (2012:153), should be 'both universal principles applicable to any learning context anywhere and local criteria specific to the target learning contexts'. Tomlinson (2016) also suggests that these principles should involve the application of theory/research to practice, for example, by applying what we know from SLA research (e.g. Krashen 1994; Pavlenko 2005) to materials design, such as ensuring that learners are both cognitively and affectively

engaged in the tasks, and that they are exposed to rich, meaningful comprehensible input of language in use. In my case, the principles I have applied in materials writing have not necessarily been explicit, but have included a careful attempt to scaffold the learning, by sequencing tasks in an order of increasing linguistic and cognitive difficulty, and also by attempting to devise 'routes in' for the learner in initial activities, which allow them to activate relevant schemata and draw on prior knowledge (see Section 2.2.3 for detailed discussion of this), even if I cannot anticipate what these might be. Interestingly, I understand such principles as being congruent with an act of communication in which the materials writer, demonstrating an 'ethics of care' anticipates the 'answer-words' of the student, even if such answer-words might always remain, to some extent, unpredictable until their enactment in real classrooms.

As both retrieval from repertoire and the application of principles have been fundamental aspects of my writerly intuitions, but have not always been made explicit, it seems that future work should aim to articulate these in a transparent manner, since tacit knowledge often runs the risk of masking particular ideological imperatives. In Chapter 3, I described how the writing of Lazar (2003) was partly constrained by the need to present 'new' vocabulary in nicely packaged units. On the one hand, this aligned with my views as a teacher that learners should be exposed to 'manageable chunks' of new language; on the other, it aligned with the ELT coursebook market in presenting language as a pre-packaged commodity to be 'consumed' in the classroom. Neither of these approaches can capture for me the protean, slippery nature of language in its full creative glory, although I recognise that educators need to confer some order on it for their students. Thus, an interrogation of tacit writing procedures should, in future, form part of my reflective practice to ensure greater criticality in the task of writing.

5. 4 The sense of audience

Following Bakhtin's notion of all texts as ultimately dialogic (Bakhtin 1981), I conceptualise classroom materials as themselves being dialogic in anticipating particular responses from the reader/learner. In the case of global publishing, where the responses of the reader/learner are impossible to predict, the addresser/materials writer creates the

expectation of particular 'answer-words', based on their own mental representation of the addressee/learner of English. Piloting materials ahead of publication may go some way towards challenging or altering these representations, but as suggested previously, I would now argue that the materials themselves need to encode the legitimacy of even more diverse, personalised and situated responses by both learners and their teachers. This could be done, for example, through meta-level tasks at the end of a unit where learners and teachers are encouraged to reflect on what they have learned, and how useful and valid (or not), they find it to be in their own context.

In the case of materials designed to address specific classroom problems (Hale and Lazar 2007, Lazar 2011, Lazar and Ellis 2011, Lazar and Barnaby 2015, Peyrefitte and Lazar 2017, Lazar and Ryder 2017), the implementation of an action learning cycle enables an investigation of the students' dialogic response to the materials, which can then feed into another iterative cycle in which revised materials incorporate new 'answer-words'. Thus, the notion of materials writing as being essentially dialogic seems to me to acknowledge the agency of the addressee, a notion which may sometimes be forgotten as the materials writer 'completes' his or her writing.

5.5 Finally …

This context statement is an accompaniment to the published work I have submitted for a PhD in Public Works, and in writing it, I have striven to engage productively with 'official academic discourses' (Hamilton 2014). Yet, in my introduction (Chapter 1), I also alluded to personal, subjective forms of knowledge-making, which may be understood as more contingent, less obviously coherent and more local in their production. I connect these forms of knowledge-making with the work of the practitioner, and I offer this context statement as way of acknowledging, in all its messy complexity, the caring and careful labour of the practitioner involved in developing materials for classroom use.

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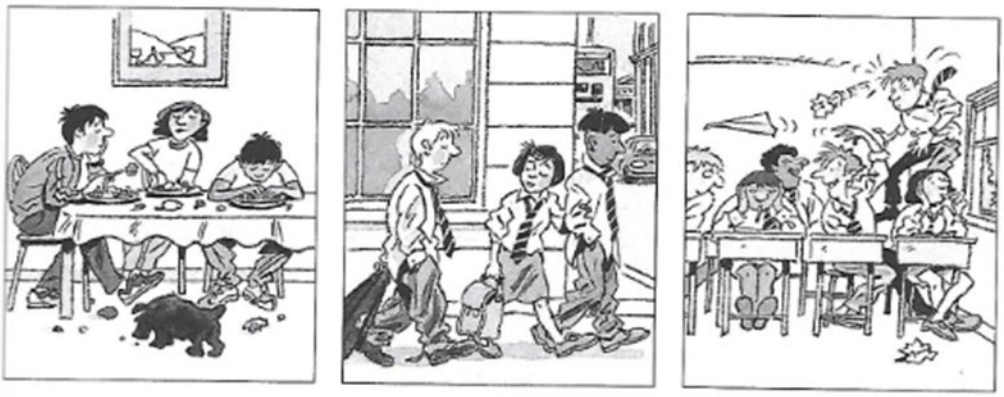
Appendix 1: Tasks and Activities based on CLT

1. Cartoons/Photographs/Pictures (Lazar 1999, p. 1)

1 What is a grown-up?
Who usually uses the word 'grown-up'?
Look at these pictures. What do you think a grown-up might say to the children in each picture?



Write the words the grown-up might say:

e.g. Don't feed the dog.

2. Completion of a table (Lazar 1999, p. 8)

1 What are your hopes and plans for the future? Make some sentences about your life, using the table below to help you.

In the next month Next summer	I hope to .....
In the next two years	I plan to .....
In five years time In ten years time	I want to .....

Tell your hopes and plans to another student. Are any of your hopes and plans the same?

3. Completion of a questionnaire (Lazar 1999, p. 42)

1 How do you feel about sharing? Fill in this questionnaire.

Questionnaire

Do you find it easy to share with someone in your family, with a friend, with a stranger? What do you share with them?
Put a tick (✓) if you feel okay about sharing the things in the list. Put a cross (✗) if you don't.

	a family member	*a friend*	*a stranger*
a toothbrush			
a glass of water			
a newspaper			
a walkman			
your lunch			
a hotel room			
a taxi			
a park bench			
your life story			

Talk about the questionnaire with a partner. Give reasons for your answers.

4. Discussion in pairs (Lazar 1999, p. 62)

1 Imagine you are going for a walk in the countryside, away from the city. Talk to another student about it:

(a) Would you prefer to go alone or with other people? Why?
(b) Where would you go? Near to where you live? In another part of your country? Why?

Now, imagine the *countryside* around you – hills? mountains? a river? a forest? sky? clouds? etc.

Imagine the *colours* of the countryside.
Imagine the *plants, flowers and trees* you might see.
Imagine the *animals or birds* you might see.
Imagine the *sounds* you might hear.

Close your eyes for two to three minutes. In your mind, take a walk through this countryside.
At the end of your walk, how do you feel?

Appendix 2: Pilot edition of Lazar (1999)

Unit 5: Loyalty

remove page)

I.

1. Read this definition:

loyal /'lɔɪəl/ *adj* faithful to someone, so that you always support them.

Do you think it is important to be loyal?

Fill in this questionnaire.

Japan college — too abstract + unrelating
confusing — make this clearer.

IT IS IMPORTANT TO BE LOYAL

	ALWAYS	USUALLY	SOMETIMES	NEVER
To a friend				
To your boss				
To your parents				
To your husband or wife				
To your country				

Write down one situation when you think it is not a good idea to be loyal.

Explain your answers to another student.

Appendix 3: Lazar (1993); cited in Hall (2015)

8.1.1 Method 1: observation

Observing a literature lesson raises many useful teaching questions (I mean designed to ensure a more pragmatically 'successful' lesson), which are easily seen also as legitimate research questions (in the sense that they could lead to better understanding of what might be going on in a literature lesson):

Observing a literature lesson

1. What evidence was there that the students found the text interesting and relevant/boring and irrelevant?
2. What evidence was there that your (=teacher's) tasks and activities helped students to understand and enjoy the text?
3. Did you notice any examples of students responding personally?
4. What linguistic problems did students seem to have with the text? Were these anticipated?
5. How did students respond to difficulties (linguistic or otherwise, e.g. cultural)?
6. How were meanings and interpretations arrived at in the classroom? What role did the teacher take?
7. Observation could concentrate on a particular student or group of students rather than the whole class (e.g. participation patterns and issues).

(After Lazar 1993: Chapter 8)

Lazar raises other useful questions around the literature lesson: for example, why was this exact text introduced into the classroom anyway? (Compare 'Curriculum and Syllabus', Chapter 6).

Appendix 4: Lazar (2015a) cited in Mourão 2017

Intercultural awareness and the picturebook in a foreign language

The picturebook is seen as pivotal for the development of an intercultural competence, which is quite different to viewing culture as 'a product concerning information or knowledge about a foreign culture' (Matos 2012: 2) but instead focuses on 'the interrelationship between two cultures' (Fenner 2003: 102). Intercultural awareness has been foregrounded in the *Common European Framework of Reference for Languages* (Council of Europe 2001) and it is considered vitally important that teachers are able 'to organise learning situations and [mediate] individual's learning processes to foster the development of an intercultural awareness' (Fenner 2003: 102) – picturebooks are an excellent resource for this intention.

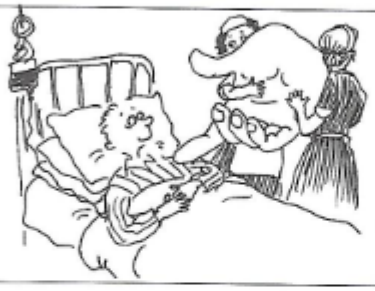
An example of such an organisation comes from a sequence of activities around *The Adventures of the Dish and the Spoon* (2006), by Mini Grey, suggested by Gillian Lazar (2015) for a group of young adult learners in Japan. She proposes a pre-picturebook activity of getting to know the original nursery rhyme and reviewing the lexical area of crockery and cutlery, in so doing discussing the different eating utensils used in different parts of the world as well as preparing the learners for the picturebook and its visual/verbal puns. For the post-picturebook activity, learners are invited to think of an opening line from a children's song or rhyme in their own language and write a story of their own in English. This consistent reference to the learners' own cultures (food utensils and children's songs or rhymes) incorporates Michael Byram's (1997) *savoirs* of intercultural competence where learners are encouraged to observe and identify as well as interpret and relate, stances which contribute to developing a greater knowledge of self and other through auto-relativising and critically evaluating their own culture. Naturally these stances can only be fostered by a teacher whose objective is to develop these *savoirs* and an emerging discourse now supports FL teachers in making selections and considering an approach to developing an intercultural competence using picturebooks (see for example, Ghosn 2003, 2013; Ellis 2010; Bland 2013, 2016; Burwitz-Melzer 2013; Mourão 2013b, 2015; Dolan 2014; Lazar 2015; Bergner 2016).

Appendix 5: Conceptual metaphors as organising principle (Lazar 2003, p. 33)

2a Put sentences a)–m) into the correct categories in the chart below.

a I was very **touched** that my cousin sent me some flowers when I was in hospital.
b Her daughters suggested that she go to the party because they felt it might **cheer** her up.
c When I suggested going out for lunch, I only got a **lukewarm** response from her.
d The way he behaved is a big **slap in the face** after everything I've done for him.
e It **makes my blood boil** to think of my mother slaving away in that filthy factory all day.
f She laughed loudly, still **on a high** from the morning's good news.
g Unfortunately, Bill is a very **hot-tempered** man who often gets into arguments.
h I **felt really down** when I got back from my holiday.
i He gave me a smile which just **melted my heart**.
j The horrible story **sent a chill down his spine**, and he couldn't sleep that night.
k 'What he said really **hit** me – I felt awful!' my aunt said.
l I am always exhausted, and **feel very low**, so my mother says I should go to the doctor.
m Claire really thought she was going to get the job as manager, so it was **a terrible blow** when she didn't.

Feelings are ...

Physical contact		a .....
Temperature		.....
'Up' and 'down'		.....

Appendix 6: Demographic information for students at Middlesex University

1. 2005/06/07

   The percentage of Middlesex students who were eligible for Free School Meals (FSMs), collated as 3 year total for 2005/06/07, was 23.1% in a table of all UK universities. Oxford and Cambridge only had 0.8% of students eligible for FSM for the same period, while only one university (South Bank) had a figure higher than Middlesex University on 24.7%.

   Data from *Responding to the new landscape for university access*, December 2010, The Sutton Trust. Available from: https://dera.ioe.ac.uk/30349/1/access-proposals-report-final-2.pdf. (Accessed 15 April 2020)

2. 2017 – 2018

   Office for Students' Data (OFS) data shows that:

   - over 70% (70.8%) of Middlesex's 18-year old intake in 2017/18 was BAME compared to a national profile of 16.1%.

   -Middlesex had the highest percentage of students eligible for Free School Meals (FSM) of any HE institution, with over half being eligible (51.7%)

   - the Index of Multiple Deprivation (IMD) showed that Middlesex University has 10 % more students from the most disadvantaged neighborhoods compared to the national population.

   - 9% of Middlesex students had a declared disability

   -28% of Middlesex students were mature (i.e. over the age of 21)

   (Data from Centre for Academic Practice Enhancement (CAPE), presented by Alicia Wright, Senior Academic Developer, Middlesex University in talk on 'Understanding and addressing differential student outcomes and the attainment gap ', Post-graduate Certificate in Higher Education, March 2020)